ISSUE EIGHTY-SEVEN UK: £2.50(rec) US: $5.50 Canada: $6.50

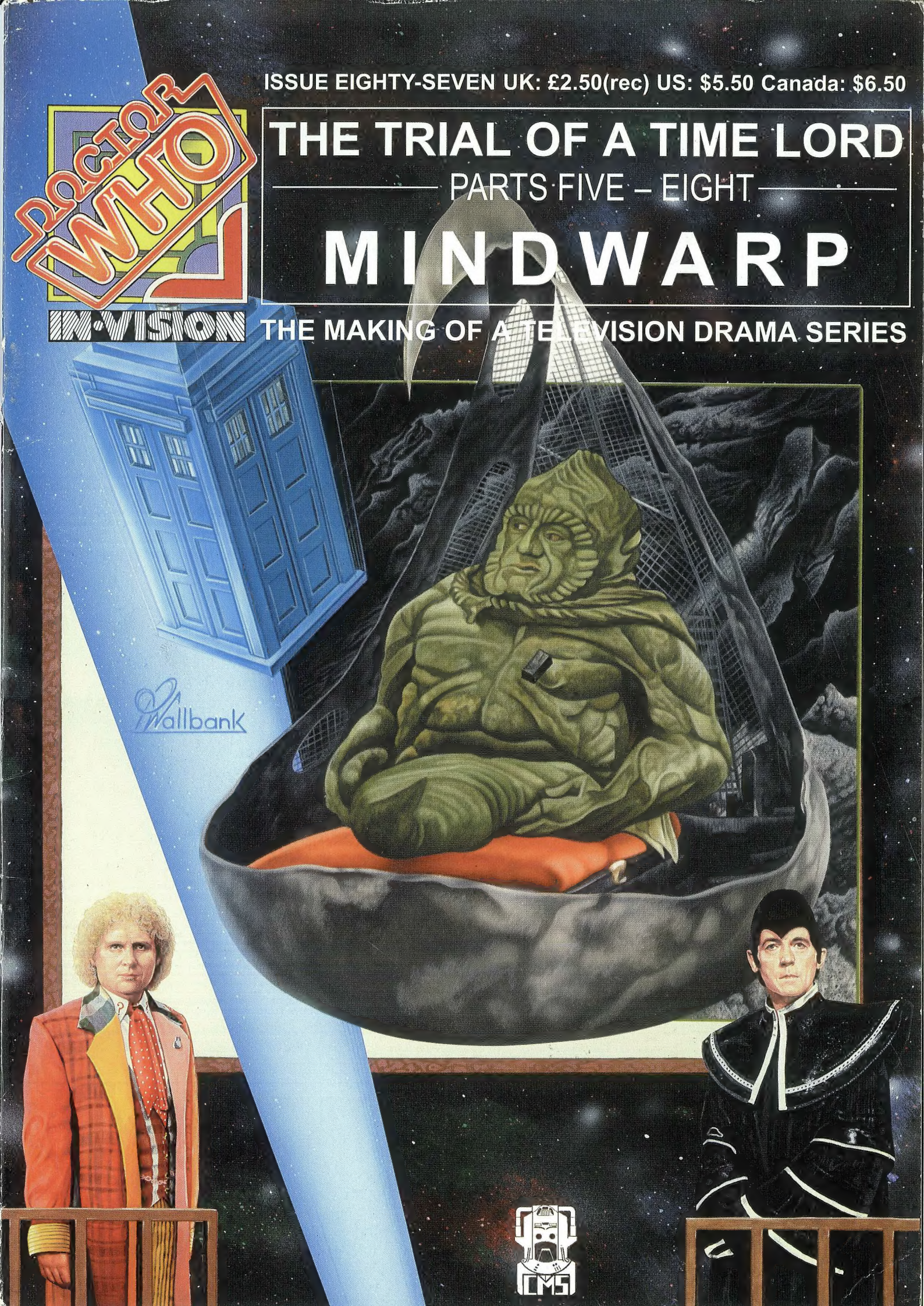
DOCTOR WHO IN-VISION

# THE TRIAL OF A TIME LORD

## PARTS FIVE – EIGHT

# MINDWARP

THE MAKING OF A TELEVISION DRAMA SERIES



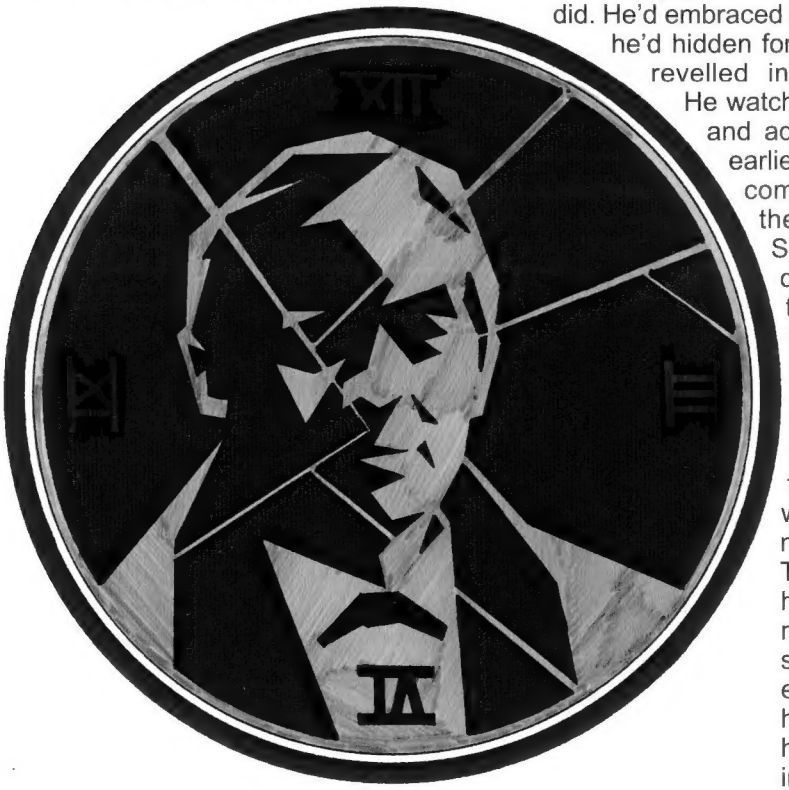

CMS

***The Valeyard is part of the Doctor's future. Until the moment of the twelfth regeneration, he remains a probability, whose nature fluxes as the events which make up his past are defined and redefined, open to reshaping for good or evil, light or dark...***

**"IF THAT's the best you can do, wake me when it's finished."**

The Valeyard had to agree. The Ravalox affair had been a tawdry scandal, the work of a High Council with the carelessness of gods, but none of their taste for butchery. Bloodless political intrigue. But this next incident...

"Oh much better, Doctor..." Why had the High Council chosen to take the Doctor out of time at this point? His earlier self had been deranged from ECT shocks, suffering from diminished responsibility, and it would be hard to make a case out of that...



But the bloodlust had been real, rising in his veins as he shared Yrcanos' plans. There could be few moments when he'd come as close to accepting the pleasures of the flesh, and the pleasures of the destruction of the flesh.

"I would enjoy that...." And now he did. He'd embraced all the desires he'd hidden for so long, and revelled in destruction. He watched entranced and addicted as his earlier self beat his companion on the Rock of Sorrows, rage contorting their face as he raised his hand to her. Go on, strike, and set yourself free... but it was a moment only. There could have been so much more, so much earlier, before he'd wasted his lives, skirting around his instincts and blaming cruel necessity for Skaro and Rasputin, Ed Hill and Caligula, all his work with Ivan of Russia.

On the screen, Peri twisted and fell in the beam of a CD-phaser. The Valeyard let the anger flow through his veins, felt his desire to rip at those who'd pressed the triggers even though he already knew the answer to the Doctor's question.

"Is Peri dead?"

"No." Not yet... not quite. But this could be the moment. More so than with self-sacrificing Adric and Sara, than all the others still to come. This death was a senseless proof of the universe's nihilism, of the need to create justice by turning reality's destructiveness on itself, in the form of the people who gave it mind and soul. Feel your anger Doctor, open your wound.

"We had to act," the Inquisitor said, calm and patronising.

"No..." the Doctor howled, torn by his pain. "The High Council has no right to order Peri..." his voice cracked... "or anyone else's death."

The Valeyard exulted in his outrage, soaking it up. That's it... you're almost there. Give in to your pain, and hate, and let the anger flow. Find those who murdered there. Track them, and let your revenge consume you.

"I was taken out of time for some other reason," the Doctor hissed in cold dangerous anger. "And I have every intention of finding out what it is."

Give in to your rage Doctor
And become me...

IN-VISION
The Trial of a Time Lord: Mindwarp

ISBN: 0953-3303
Issue 87
First published November 1999

**Editor:** Anthony Brown
**Publisher:** Jeremy Bentham

**Features**
2 *Schrodinger's Doctor*
4 *Post-Modern Gangsters*
16 *Borderline*
17 *Review*
22 *Audience*
23 *Credits and References*

**Production**
3 *Origins, Script*
4 *Script Editing*
5 *Director and Team*
10 *Make-Up, Set Design*
11 *Costume*
12 *Visual Effects*
13 *Production Diary*
20 *Post Production, Cuts, Music and Sound*
21 *Transmission, Continuity, Trivia*

**Format:** Justin Richards, Peter Anghelides, June 1986
**Doctor Who ©** BBC Television 1986,1999
**Contributors**: Paula Bentham, Richard Bignell, David Brunt, Andrew Pixley, Justin Richards, Alan Stevens, Stephen James Walker, Martin Wiggins
**Cover:** Pete Wallbank
**Icons:** Chris Senior, Richard Black
**Graphics:** Richard Farrell
**Borderline:** Diane McGinn
**Schrodinger's Doctor:** Anthony Brown

**Origination:** GLA Productions
**Colour, printers:** S&B Print
**Editorial address:**
10 Gablefields
Sandon, Chelmsford
Essex, CM2 7SP
**E-mail:**
abrowne@cix.compulink.co.uk

**Subscriptions**:
8 issues for £23.50 (UK only; add £3.00 for mailing in card envelopes); USA/Canada £32/$48; Australasia £38.
**Subscription Address:**
*Cheques payable to:*
Jeremy Bentham
13 Northfield Road
Borehamwood, Herts
WD6 5AE UK

The Doctor is on trial...
I would now like to present the Doctor's latest adventure...
Thoros Beta.. 23d century, last quarter, seventh month, third day...

## ORIGINS

After scoring so palpable a hit as VENGEANCE ON VAROS, there was never any doubt that Philip Martin was going to be invited to write another **Doctor Who** story. Even as VENGEANCE's final scenes went before the camera Martin was being asked by Script-Editor Eric Saward if he would be willing to consider another commission. He liked Martin's flair for dialogue, Producer John Nathan-Turner admired his dedication and professionalism and, once the story was screened, children admired his slimy creation, Sil.

Indeed so popular was Sil – the only really memorable new monster of the Colin Baker era – that his inclusion in any sequel became a specific request from the Production Office.

In late autumn 1984 that request was translated into a firm commission for two 45-minute episodes that would not only re-introduce Sil but also one of the series' best remembered creations, the Ice Warriors. Martin's storyline, tentatively called *Planet of Storms*, centred around events on the matriarchal planet Magnus, a snowbound world of interest to Sil. But the Ice Warriors are there too, nominally as Sil's allies but intent upon altering the planet's climate to make it even more suitable for colonisation for their Martian race.

Retitled *Mission to Magnus*, Philip Martin's scripts were delivered in February 1985, and slated for production as season 23's third story. Ron Jones was even appointed as Director on the strength of his handling of Martin's material for VENGEANCE ON VAROS.

Michael Grade's axe, falling just a few weeks later, forced Nathan-Turner and Saward to rethink the programme's future. With its overtones of female brutality, men chained up underground as breeding stock, and scenes of cruelty involving the Ice Warriors, it was perhaps inevitable that Philip Martin's serial became an early casualty of the series' brief to 'tone down the violence'. Instead, Martin was invited to a conference on 9 July 1985, where Saward hoped his group of chosen writers could find a new way forward for the series. Their target was nothing less than to define a whole new structure for Season 23.

At this meeting (see IN-VISION 86) Martin was introduced to the concept of a *Christmas Carol*-like Trial, presenting incidents from the Doctor's own past, present and future, and left to ponder what the Doctor was doing when intercepted by the High Council.

## SCRIPT

Martin received two further briefs. Firstly he had to bring back Sil. Secondly he had to write out Peri.

Nicola Bryant had come into the series on an annual contract basis halfway through production of Season 21, during the summer of 1983. It was always envisaged that Peri Brown would likewise bow out mid-way through a season, giving her replacement two or three shows in which to cement her character with viewers. The enforced change to a fourteen-week season simply meant that halfway would occur sooner in the annual running order than before.

By all accounts the decision to write out Peri was mutually agreeable to both the actress and the Production Office. Bryant was feeling increasingly restricted by the role and frustrated by the BBC's treatment of the show. She had managed to land a few theatre roles during production breaks, but the cancellation and the subsequent shortening of the seasons meant she had only done two years' work on the show during a three year period.

The manner of Nicola Bryant's departure was determined by John Nathan-Turner. Philip Martin recalls, "It was during our second or third meeting that he came over to me and said, "I want you to kill Peri". I was quite shocked at first. Every so often I would meet Nicola and would find myself thinking, "I've got to kill you!". I don't think she ever knew in advance of receiving the scripts what I was planning for her".

Philip Martin worked closely with Saward and Robert Holmes to dovetail his work into the events of story one. The Valeyard and the Inquisitor were givens as was the Trial's location amidst "the lightning struck towers of a giant space station". Another parameter was that, as Martin's tale was set immediately before the Trial, the serial should end with the Doctor being drawn out of time to meet his accusers.

Martin's first task was to expand Sil's background in his own mind. Having given Sil's home world a name during VENGEANCE ON VAROS – Thoros Beta – he rationalised there would have to be a sister planet, Thoros Alpha. That spawned an explanation for Sil's immobility and his relationship with the bearers who have to carry him around.

The Alphans, he imagined, were a lowly developed humanoid race, simple in civilisation but in awe of their 'cousins' on Thoros Beta who effectively used them as slaves. The Alphans have come to accept Sil's people as their guiding masters, enslaved out of an economic necessity deliberately engineered by the slug-like creatures whom Martin now dubbed Mentors.

The Mentors are an advanced race but one that has achieved prosperity through skilful manipulation of galactic markets and by (often) underhand investment projects. Their ambitions lie in the field of continual personal development; acquiring the means to enhance their minds and become more accomplished business wheeler-dealers. Consequently, over the centuries, they have refined their bodies in the hope of making them stronger and better able to cope with a largely bipedal universe. For this reason not all Mentors look alike. Some, like Sil, remain amphibians. Others, like Kiv, are more land-based while some other sub-species even have rudimentary legs to propel them along the ground.

"Sil's race on Thoros-Beta, the Mentors, are all different. Some can walk, some can stumble along, and some have to be carried like Sil. It seems that the more their brains develop, the more their capability to move around is restricted. The less a Thoros-Betan can move around, the more intelligent it is."

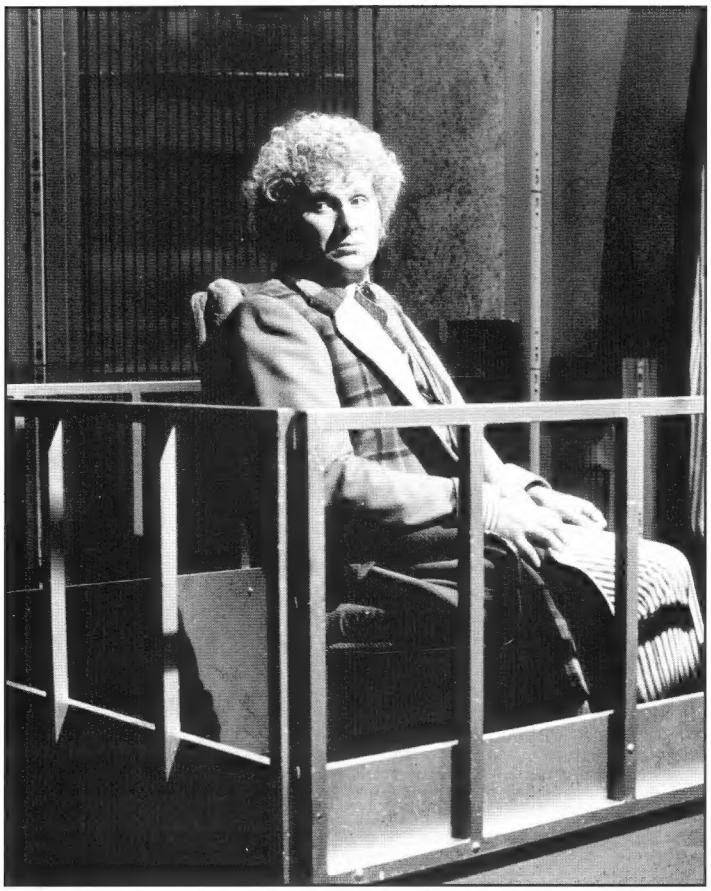
**Philip Martin, *DWM 125*, June 1987**

Sil, he decided, is quite young and still learning the ways of the devious negotiator and the artful schemer. Indeed Martin's first draft built on the comic possibilities offered by Sil reading situations wrongly and incurring the wrath of his peers in consequence.

One idea which was quickly dropped was that the Mentors, when speaking among themselves, would converse in a totally alien language, a translation appearing as subtitles at the foot of the screen. Mindful of potential problems preparing foreign language prints for overseas markets, the notion of having English subtitles on screen was abandoned.

The winter months of 1985/86 saw Philip Martin more or less confined to his typewriter, fleshing out what would become episodes five to eight of THE TRIAL OF A TIME LORD. The first three parts were delivered towards the end of January 1986, with part four solely awaiting the continuity ideas and concepts that would link the story with events unfolded in parts one to four.

These three scripts, plus all four of Robert Holmes' curtain-raiser, were submitted to Jonathan Powell's office for his consideration in late January. On 24 February Powell wrote back to Nathan-Turner with detailed script notes for the first time in his tenure, demanding that action be taken to remedy the poor quality



of Robert Holmes' material (see **IN-VISION** 86, page 5). For Philip Martin's material he had nothing but praise.

"Put simply, I think that the Philip Martin story has a lot going for it, with a good narrative, involving characters, and a sufficiently strong connection with the trial to make this device work ..."

**Jonathan Powell, 25 February 1986**

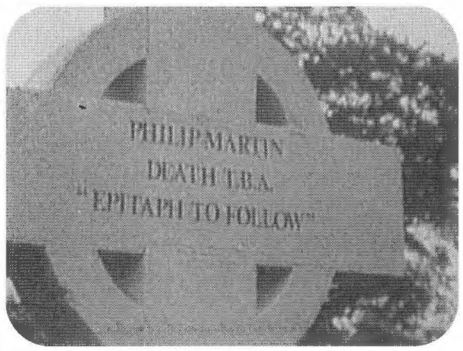
## SCRIPT-EDITING

By the end of January 1986 Martin knew his scripts would be the second story to enter production. There was, however, one nagging doubt ...

The professional relationship between John Nathan-Turner and Eric Saward was going downhill fast, to a point where the two men were hardly communicating at all on a day-to-day basis. Saward was known to be deeply unhappy about the casting of Bonnie Langford as the new companion, and by the criticism Jonathan Powell had levied against Robert Holmes. His faith in the season as a whole was waning, and the time paradoxes thrown up by Mel's introduction were doing nothing to reassure him.

Nevertheless he was on hand to receive the draft scripts, and to begin working on them in February 1986. An early deletion was a number of short sequences where it becomes apparent Sil is very untutored in the disciplines of holding power and office. The comedic properties of these cutaways were richly developed by Martin, but in an early review of the scripts they were trimmed considerably and many of these humorous exchanges were lost. As Martin later admitted, he'd cunningly added a great deal of such moments almost as an insurance measure. "If you deliberately over-yoke the pudding and something gets taken out, hopefully enough of what remains will contain the ingredients you hoped to include all along". It's a technique which dates back to **The Goon Show**, where Spike Milligan would sneak a dirty joke past the BBC censors by hiding it the shadow of an absolutely filthy one!

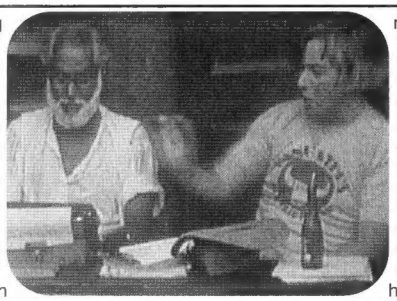
The rewrites to part five were very minor, essentially adding in continuity tie-ins with THE MYSTERIOUS PLANET such as the establishing shots and references by the Doctor to evidence being censored from the Ravalox testimony.




## Pulp Fiction

More than any other section of THE TRIAL OF A TIME LORD, MINDWARP blurs the boundary between fiction and reality by suggesting that the Doctor's actions might not have been as shown. It remains unclear for much of the story whether the Doctor is acting a role, deranged by the influence of Crozier's neural analyser, or whether we (and the jury) are watching a fiction created by the Valeyard to incriminate him.

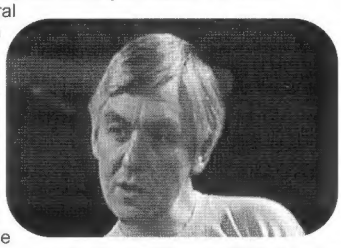
Unconsciously or not, such a theme runs through Philip Martin's work. Within **Doctor Who**, VENGEANCE ON VAROS places a fictional audience between the BBC transmitters and events, but his other work places stylistic expectations centre stage and puts production matters onscreen. Even when producing an adaptation of Jack Higgins's *The Eagle Has Landed* for Radio Four, Martin frames the play with a sequence where Deighton explains that the events he described were true, or as close to the truth as he was able to discover when he investigated the background of a mysterious grave in a quiet English village and discovered that a German commando squad came within an inch of killing Churchill. Only government pressure forced him to present the tale as a work of fiction (ironically, Deighton plays himself, but is credited under his stage name — another blurring of reality).



The foremost example of Martin's concern with the nature of viewing and authorship remains his 1970s crime serial **Gangsters**. Starring Maurice Colbourne and set in the Birmingham underworld, the series began with an acclaimed edition of **Play for Today**, where Martin himself plays the Brummy godfather determined to take revenge on Colbourne's Jack Kline, newly released from prison after serving his time for the manslaughter of Rawlinson's brother. Last screened at the ICA during THE TRIAL OF A TIME LORD's BBC run, the original play would be untransmittable in the 1990s, thanks to its combination of brutal violence (including a savage beating inflicted on Kline and the prolonged drowning of Martin's character) and equally in-your-face racism, in the form of the Bernard Manning-like club comic whose offensive routines are juxtaposed with the real sufferings of the Asian and Afro-Caribbean characters.

This element is brought home most forcefully in the final episode of the 12 episode follow-up series, where Kipling's verses about 'When the English learnt to hate' are quoted mockingly over shots of racist beating of the heroic Agent Khan's aged father. The success of Martin's handling of race is remarkable — though **Gangsters** places racists from club comics to Robert Stephens' parody of Enoch Power onscreen in all their uncensored horror, while MINDWARP presents **Doctor Who**'s one and only dark-skinned planet as a race of slaves, his work has rarely been attacked in the way other productions to tackle the subject (including **Till Death Do Us Part**) have been. The crucial difference, perhaps, is that Martin's scripts also include strong, forceful and multi-dimensioned roles for African and Asian actors — both heroes such as **Gangsters**' Agent Khan, the most moral — though also ruthless — figure in the series — and more dubious figures, such as Saaed Jaffrey's racketeer Rafiq, and the vengeful CIA agent Sarah Prince. In the 1970s this was a rarity.

By the time **Gangsters** reaches its conclusion with this beating, the other side of Martin's writing has reached its final conclusion, as fiction and production merged. The previous scene had shown Wembley Stadium filled with the thugs' chant of 'We are the Gangsters', but throughout the series the directorial style had changed from scene to scene to suit the scene, with Jackie Chan Kung-Fu direction framing the attack of a Chinese assassin, while characters would end a scene by commenting that they'd had enough explanatory dialogue and walking off. Thoughout this, Martin himself would appear, dictating the script to a faithful scribe. This cross pollination reaches a peak in the final episodes, when Martin himself appears (credited as WP Fields) as The White Devil — the most feared assassin in the East, a man who has the touch of the death (and an appearance and voice which owes a lot to the a certain red-nosed comedian who hated children and animals). When Kline dies merely because The White Devil touches him, the viewer is expected to realise this is the author, who can kill any character he likes.



The funeral mixes fiction and reality with gay abandon — gravestones commemorating **Gangsters** "and those who died making it", the BBC Chief whose defection to Thames TV led to the series' end ("Bryan Cowgill — Claimed by the Thames") and Phillip Martin himself. Ozzie Rawlinson returns from the grave, and then falls straight into Kline's, and the series' heroine walks off the set when confronted with a plot twist too far — "Get these bums a drink, she shouts as she storms out of the studio.

It's bizarre, but it's brought down to earth by the horror of the beating. When the final episode of **Gangsters** was screened by the National Film Theatre, they paired it with Orson Welles' documentary on the nature of reality, *It's All True*. The only acceptable way to show the nastiness of the worst of reality, it seems, is to hide it in fantasy.

One request was for a clearer description of the Raak monster. This was ultimately defined as a cross between a scuttling crab and an octopus, complete with "glistening green speckled arms and a green head"

Part five also underwent some changes for logistical reasons. Martin's script described the CD phaser as capable of liquefying rock before it explosively detonates. Fearing for Visual Effects' ability to realise this convincingly, Saward amended the stage direction to "melting rock".

Martin's description of Kiv possessing a huge head as evidence of surgery, was pared back so that the head size was not a specification. Again, with an eye on cost, it made more sense to be able to cast several Mentors' heads from one mould than just one.

Another stage direction, pointing to the Doctor's party squeezing themselves into slits in the rocks, while Kiv and Sil's procession passes by, was chopped for fear this would be difficult to realise in the studio. There was a genuine fear that the Jabolite set might fracture if artists tried to clamber through it.

References to several other Mentors being present in certain scenes – specifically those in the Profit Room – were initially cut to remove the need for extra costume building. But when it became apparent that a third Mentor character was cost feasible, it was Saward who fleshed him out into a bemused figure anxious just that others would not leave him in peace.

For safety reasons Saward amended Martin's suggestion that Yrcanos escaped Crozier's laboratory by flailing a heavy transformer attached to a wire cable around his head like a bolos. Even if the prop was fake, the risk of injury or damage if the transformer should snap free or connect with something was judged too great.

Part six's cliffhanger got changed when it was realised the episode was significantly under-running. As planned, the climax should have come as the Doctor is interrogating Peri while she is tied to the Rock of Sorrows. A freeze-frame ending would have had the Doctor, his face contorted with rage, raising his arm as if to strike his one-time assistant.

Episode seven was little changed apart from some dialogue tweaks. Again afraid of wobbly sets, Saward also removed a reference to the Alphan insurgents hiding in secret panels off the main corridor walls.

Further script changes occurred following the Director joining date and the actors' first read-through of the script. In particular there was still concern about episode six under-running despite a large chunk of material having been transferred from part five. Between them Saward and Martin added extra dialogue of Sil admonishing his guards, Peri telling Yrcanos of "mad warriors and actor presidents" on Earth, further exchanges between Kiv and Sil in the Crozier's lab, and a short exchange between Kiv and Matrona in the Profit Room.

The final round of amendments were submitted just prior to rehearsals, in some cases following issues raised at design team meetings. By this point Saward had largely left the series so any urgent changes were left in Nathan-Turner's hands. The first Doctor/Peri scene in Tide Control Room gained the Time Lord's barbed comment about mankind not understanding green technologies. Later on, the throwaway reference to their first encounter with Sil nearly resulting in Peri being turned into a bird got tagged with the joke line, "It cost me a fortune in bird seed".

In part seven Nathan-Turner agreed to swap a sequence where Peri is told to go back to the TARDIS while Yrcanos leads the Alphans into battle with more positive dialogue for Peri where she berates Yrcanos for his blinkered ambition to die a hero. He then deleted lines from a subsequent scene in the weapons dump where the love-struck warrior king tickles Peri under the chin and promises, "You and I shall find a pleasing way to spend the time awaiting the arrival of our friend's warriors!" That and her affronted retort, "Wanna bet!" fell foul of Nathan-Turner's reaffirmation that there would be, "no hanky-panky in the TARDIS".

With only three new Mentor costumes possible under the available budget, part eight's reference to a conference of Mentors attending negotiations with the alien ambassador was removed. The third costume, a revamp of the original green Kiv, allowed Saward to add in the world-weary Mentor played by Richard Henry in episode eight. It is perhaps ironic that some of Saward's last dialogue as the show's Script-Editor, concerned a character who simply wishes the world would go away and leave him alone in peace and quiet…

The person with greatest problems over the scripts was Colin Baker. Reviewing his character's behaviour in parts six and seven he had great difficulty rationalising the Doctor's motivations, particularly his treatment of Peri. But his attempts to gain answers proved equally fruitless.

"I would ask the Director, "Is this the Matrix lying, is the Doctor under the influence of the process he's been subjected to, or is he lying for some reason of his own that we'll later discover?" "I don't know," came the reply, "you'd better ask Philip Martin." So I asked Philip Martin, and he said, "I don't know. Eric Saward put that bit in. You'll have to ask him." I asked Eric, and Eric said, "Oh, I don't know. Philip Martin wrote that bit." I told him, "Look, I need to know in order to play this scene. When I'm chaining Peri to the rock, is that a Matrix lie or am I behaving like this because I'm being watched?" "Oh, whichever suits you!" The thing is that no-one had ever bothered to work it out."

**Colin Baker, *The Frame* 13, August 1989**

**"As planned, episode six's climax should have come as the Doctor is interrogating Peri while she is tied to the Rock of Sorrows."**

## DIRECTOR & TEAM

That Ron Jones should helm this story was almost inevitable. Although nearing retirement Jones was still popular with the Producer and the entire regular cast for his wit and good humour, even when under great work pressure. His creative efforts in bringing Philip Martin's complex VENGEANCE OF VAROS scripts to the screen had won favourable comment both from the writer and the fans, and on the strength of this he had been offered *Mission to Magnus*.

After cancellation of this production Jones went over to ITV for a time, directing episodes of ATV's long-running soap **Crossroads**. Reportedly he was

happy at being asked back to direct another **Doctor Who**, but with age and health counting against him now it was perhaps not surprising this would turn out to be his last contribution to the series. In total he had directed six serials and 22 episodes for the fifth and sixth Doctors. He died in July 1993 after a protracted illness.

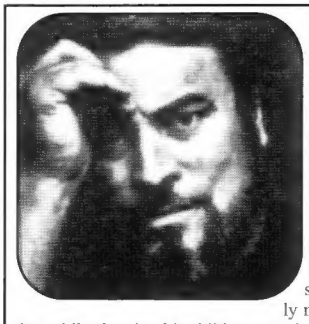
His design support on MINDWARP was very robust. Andrew Howe-Davies was an accomplished set designer although his experience with series and serials production was limited. Predominantly he was a light-entertainment and variety specialist, his main credit being **Top of the Pops** and other music orientated productions. In later years he would contribute designs to the **Doctor Who** documentary *[More Than] 30 Years in the TARDIS*.

Another newcomer was Costume Designer John Hearne, for whom this would be his solo contribution to **Doctor Who**. Not so the choice of Make-Up Designer where John Nathan-Turner specifically requested the services of prosthetics specialist, Dorka Nieradzik. Arguably the BBC's leading creator of special Make-Up effects, Nieradzik's work for the series had been pre-eminent since THE LEISURE HIVE, where she was expected to age Tom Baker realistically. Since 1980 Nathan-Turner often asked for her talents when scripts suggested complex make-up work. Her credits so far included LOGOPOLIS, FOUR TO DOOMSDAY, TIME-FLIGHT, VENGEANCE ON VAROS, TIMELASH and REVELATION OF THE DALEKS.

Another familiar face was Visual Effects Designer Peter Wragg. Having trained under Derek Meddings and worked for Gerry Anderson on several of his groundbreaking sci-fi series – including **Thunderbirds, UFO** and **Captain Scarlet and the Mysterons** – Wragg joined the BBC in 1976, working initially as an Effects Assistant. He won his promotion to full Designer status in time to handle Peter Davison's second **Doctor Who** production, THE VISITATION, for which he created the animatronic head of the Terileptil leader.

With RESURRECTION OF THE DALEKS also to his credit, MINDWARP would be his third and final assignment for **Doctor Who**. Within a year of its transmission he would be called upon to begin work on the series that would engage his talents for the next decade or more, **Red Dwarf**.

Recording his memories of MINDWARP for ***Doctor Who Magazine***, John Nathan-Turner is generous in his praise of Electronic Effects Designer, Dave Chapman. He praises Chapman's pioneering use of Paintbox technology to give a very alien look to the location chosen to be Thoros-Beta. In truth, although Chapman was rostered to work on this serial, he had to be replaced late in the day by Danny Popkin, who had also handled



## Brian Blessed

For many years Brian Blessed had been a favourite of cult media fans thanks to appearances in **Space 1999**, **Into Infinity, The Black Adder**, **John Silver's Return to Treasure Island** and, memorably, as Vultan, King of the Hawkmen in the Dino de Laurentis version of *Flash Gordon*. Blessed's name frequently topped fan popularity polls for actors to play Doctor Who, and in 1983 many of those fans believed their dream had come true when the *Daily Express* announced he would succeed Peter Davison into the role. The rumour actually stemmed from a humorous remark Blessed reputedly made to staff at the Blackpool **Doctor Who** exhibition while showing his children round.

Born in Mexborough, Yorkshire on 9 October 1937, Blessed worked as a steeplejack, plasterer and undertaker before training at the Bristol Old Vic. However, his thespian tendencies were apparent at school, where a fellow pupil was Patrick Stewart, his future **I Claudius** co-star. His bravura performance as the Emperor Augustus confirmed him as an actor who could offer a rare combination of over the top bombast and thoughtful underplaying as appropriate, but this talent had first been seen in the role which made his name, as the Teddy Boy constable 'Fancy' Smith in **Z-Cars.** In one particularly memorable scene, Blessed was expected to sit silently in his patrol car as Smith's reflections on the racist implications of an immigration case played out across his face, just as he was later expected to remain in-shot as the late Emperor Augustus while Sian Phillips delivered a long speech to his body — without blinking or breathing.

A climbing enthusiast, Blessed made a determined effort to discover the fate of climber George Mallory, following in the footsteps — and using the same 1920s back-up — of the vanished Everest explorer for the documentary *Galahad of Everest*. Unfortunately, Blessed has never quite managed to reach the summit of the world's highest mountain, once going into delirium from oxygen starvation during the last stages of the climb, but did assist on Jon Krakauer's book *Into Thin Air*, which describes the day in 1996 when 12 members of a single expedition lost their lives on the mountain. He's also the author of own book, *The Purple Mountain* and the autobiographies *The Dynamite Kid, Nothing Impossible.*

A regular member of Kenneth Branagh's Shakespearean repertory company, he directed the Coven scenes in Branagh's film version of *Macbeth*, and originated the role of Old Deuteronomy in the musical *Cats*. He lists keep fit and koi carp as hobbies, and lives in Bagshot, Surrey, where his family includes his second wife, actress Hildegard Neil, daughters Catherine and Rosalind, and a menagerie of five dogs, eight ponies, five cats, 36 ducks and one horse.

*Star Wars Episode I — The Phantom Menace* (Boss Nass) 1999
*The Bacchae* (Teiresias) 1999
*The Greatest Store in the World* TVM1999
*Tarzan* (Clayton) 1999
*Hey Mr. Producer! The Musical World of Cameron Mackintosh* (Old Deuteronomy) 1998
**The History of Tom Jones, a Foundling** (Squire Western) 1997
*Macbeth* (Edward the Confessor) 1997
*Hamlet* (Ghost) 1996
*The Bruce* (Edward I) 1996
*Privateer 2 The Darkening* (Uncle Kashumai) 1996
*The Doctors, 30 Years of Time Travel & Beyond* 1995
**Katharina die Große** (Bestuzhev) TV1995
*Kidnapped* (Cluny McPherson) TVM1995
*Chasing the Deer* (Major Elliot) 1994
**MacGyver:** Lost Treasure of Atlantis (Atticus) 1994
*Much Ado About Nothing* (Seigneur Antonio) 1993
*Freddie as F.R.O.7* (El Supremo) 1992
*Back in the U.S.S.R.* (Chazov) 1992
**Lady Chatterley** (Petty Officer) 1992
**Television's Greatest Hits** (Himself) A4 1992
**Lovejoy** B12 Black Virgin of Vladimir
*Prisoner of Honor* (General Gonse) TVM1991
*Robin Hood: Prince of Thieves* (Lord Locksley) 1991
*Waiting for Godot* (Pozzo) 1991
**Galahad of Everest** 1991
**War and Remembrance** (General Yevlenko) TV1991
**The Young Person's Guide to the Orchestra** 1996
**The Secret Agent** 1992
**Boon** (Lambert Sampson) C10 Banbury Blue
*Henry V* (Exeter) 1989
**The Joy of Bach** (Bach)
**My Family and Other Animals** (Spiro) 1987
**Roland Rat: the Series** (Himself) A1, A13
**Crossbow** (Gaston) 1988
**William the Conquerer** 1986
**Return to Treasure Island** (Long John Silver) 1985
**The Last Days of Pompeii** (Olinthus) 1984
**Minder** 1978-85
**The Master of Ballantrae** (Captain Teach) 1984
*High Road to China* (Sulelman Khan) 1983
**The Black Adder** (King Richard IV) 1983
*The Hound of the Baskervilles* (Geoffrey Lyons) 1983
*Flash Gordon* (Prince Vultan) 1980
Omnibus (John Bunyan and Courbet)
**The Little World of Don Camillo** 1980
**Tales of the Unexpected** (Det. Sergeant Jack Nolan) A4 Lamb to the Slaughter
**Blake's 7** (Vargas) A3 Cygnus Alpha
**Survivors** (Brod) C3 Law of the Jungle
**The Aphrodite Inheritance** (Basileos) 1976
**Justice**
**Brahms**
**Georges Sand**
**Churchill's People** 1974-75
**Thriller:** *A Midsummer Nightmare* 15/5/76
**Boy Dominic** (William Woodcock) 1976
**Space 1999** (Mentor) B1 The Metamorph
**I, Claudius** (Augustus) 1976
**The Three Musketeers** 1966-67
**Twenty Years After**
**Lorna and Ted**
**The Day after Tomorrow:** Into Infinity (Tom Bowen)
*The Story of David* (Abner) TV1976
*Asterix et le Coup du Menhir* (Voices)
*The Great Alfred* TV1975
*Appointment with a Killer* 1975
**King Arthur: Young Warlord** TV1975
**Love Story**
**The Sweeney** (Kemble) A1 Ringer
**Space 1999** (Dr. Cabot Rowland) Death's Other Dominion
**Public Eye** (Rev. William Pratt) Egg & Cress Sandwiches
**Play of the Month:** *The Recruiting Officer* 1973
*Henry VIII and His Six Wives* (Suffolk) 1973
*Barry Lyndon*
*Man of La Mancha* (Pedro,the Head Muleteer) 1972
**Arthur of the Britons** (Mark of Cornwall) 1972
**Jackanory**
**Cold Comfort Farm** (Reuben Starkadder) TV1971
**The Wednesday Play:** *Wine of India* 1971
*The Trojan Women* (Tathybius) 1971
*Whom God Hath Joined* TV1970
*Country Dance* (Jack Baird) 1970
*The Last Valley* (Korski)
**The Wednesday Play:** *Son of Man* (Peter) 1969
*Till Death Us Do Part* 1969
**The Avengers** (Sgt. Hearn) The Morning After
**The Avengers** (Mark Dayton) The Superlative Seven
*The Christmas Tree* (Policeman) 1969

## Patrick Ryecart

**Nancherrow** (Tommy Mortimer) TV1999
**Coming Home** (Tommy Mortimer) TV1998
*Parting Shots* (Cleverley) 1998
**Dalziel and Pascoe** (Anton Davenant) Ruling Passion
**Shanghai 1937** TV1996
**Rik Mayall Presents** Clair de Lune (Green Knight)
**Heart of Darkness** (De Griffe) TV1994
**The High Life** (Captain Duff) TV1994
**The Mystery of Doctor Martinu** TV1993
**A Perfect Hero** (Tim Holland) TV1992
**The Young Indiana Jones Chronicles** (Emperor Karl) Austria, March 1917
**Prisoner of Honor** (Major Esterhazy) TV1991
**The Mixer** (Nelson Hemmings) A12 Mixer The Unmasked
A1 Mixer and the Missing Million
**Poirot** (Charles) Dumb Witness
**Trainer** (Hugo Latimer) TV1991
*Twenty-One* (Jack) 1991
**Goldeneye: The Secret Life of Ian Fleming** (Ivar Bryce) TV1989
**Casanova** TV1987
**Nancy Wake** 1987
**Tai-Pan** 1986
**Silas Marner: The Weaver of Raveloe** (Godfrey Cass) TV1985
**Arthur the King** TV1985
**Jenny's War** TV1985
**Lace II** (Werner Graff) TV1985
**Camille** (Gaston Daudet) 1984
**BBC Television Shakespeare:** *Pericles, Prince of Tyre* (Lysimachus) 1984
*The Talisman* 1982
**The Professionals** (Williams) Spy Probe
**Dick Turpin** (Fytton) Greatest Adventure
*Silver Dream Racer* (Benson) 1980

Married for some time to the aristocratic actress Marsha Fitzalan, of **New Statesman** fame, Patrick Ryecart's Aryan disdain won him a reputation for roles as uppercrust millionaires and German officers.

**My Son, My Son** TV1979
**BBC Television Shakespeare:** *Romeo and Juliet* (Romeo) 1978
**Lillie** (Crown Prince Rudolph) TV1978
*A Bridge Too Far* (German Lieutenant) 1977

## Alibe Parsons

Cast as Crozier's assistant, Matrona Kani, Alibe Parsons could boast a solid history of work in the science fiction genre and with Phillip Martin. In the mid-1970s, she appeared as a Moonbase Alpha technician in three second season episodes, beofre joining the cast of **Gangsters** the following year.

As Sarah Prince, she played a CIA agent out for revenge for the death of her drug-addicted stripper sister. After twelve episodes, her character eventually ended up as the lover of The White Devil — Philip Martin himself!

Within months of Mindwarp, Parsons played another sci-fi nurse in James Cameron's *Aliens*, the second instalment in a series referenced during Mindwarp.

*Pirate Prince* (Melly) 1993
*Aliens* (Med Tech) 1986
*Biggles: Adventures in Time* (Maxine Fine) 1986
*The First Olympics: Athens 1896* TVM 1984
*Mark of the Devil* TVM 1984
*The Bitch* (Bernice) 1979
*A Game for Vultures* (Alice Kamore) 1979
**Gangsters** (Sarah) 1977-78
**Space: 1999** (Alibe) The Dorcons
**Space: 1999** (Alibe) Devil's Planet
**Space: 1999** (Alibe) The Immunity Syndrome

## Trevor Laird

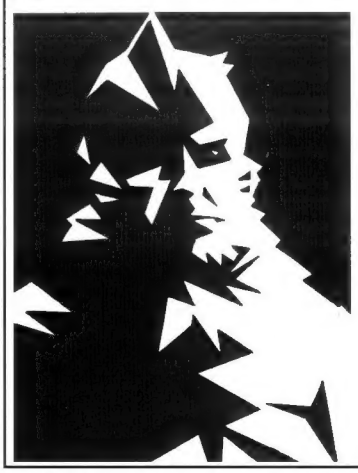
*Secrets & Lies* (Hortense's Brother) 1996
**Jack and Jeremy's Real Lives** (bodyguard) Restauranteurs
**Bernard and the Genie** (PC Parker) 24/12/91
*Slipstream* (Committee Member) 1989
**The New Statesman** (Lance Okum-Martin) Friends of St. James
*Billy the Kid and the Green Baize Vampire* (Floyd) 1985
*Water* (Pepito) 1985
The Flying Devils (Sepp) 1984
*Burning an Illusion* (Pest) 1981
*Babylon* (Beefy) 1980
*The Long Good Friday* (Boy Under Car) 1980
*Quadrophenia* (Ferdy) 1979

## Gordon Warnecke

**A Fatal Inversion** (Shiva Manjusri) TV1991
**London Kills Me** (Mr. G's Assistant) 1991
**Virtual Murder** (Dr. Harry) A Torch for Silverado
*The Pleasure Principle* (Policeman) 1991
**Boon** (Hanif Kurtha) 1986
*My Beautiful Laundrette* (Omar) 1986
**The Bill** (Jimmy Crabtree) Swan Song

## Christopher Ryan

Though not himself a comedian, Christopher Ryan gained fame after stepping into Peter Richardson's shoes as Mike, the cool guy from **The Young Ones**. Other comic strip-related roles include the spoof band Bad News, and a science fiction related part in the Apartheid satire **A Small Problem**, a 1987 series concerning a Britain where 'smalls' are segregated and forced to live in ghettoes.



**Alice in Wonderland** (Mr. Seven/Royal Gardener) TV1999
**Melissa** (Les) TV1997
*Blue Juice* (Surfing Crew #4) 1995
**Alan Bleasdale Presents** *Requiem Apache* (Club barman) TV1994
*Dirty Weekend* (Small One) 1993
**Bottom** (Dave Hedgehog) TV1991
**A Small Problem** TV1987
*Santa Claus: The Movie* (Vout) 1985
**The Young Ones** (Mike The Cool Person) 1982-84
**Absolutely Fabulous** (Marshall) The Last Shout
C2 Happy New Year
B2 Death
A6 Birthday
**Health and Efficiency** (Peter Hudson) The Old Dope Peddler
**Mr. Bean** (Karate student) Back to School Mr. Bean
**Newman and Baddiel in Pieces** A3 Guilty
**The New Statesman** (Ioannis Douvalopoulos) D3 Speaking in Tongues
**The Lenny Henry Show** B2 9/12/1985
**Happy Families** (Meli) 1985

the MYSTERIOUS PLANET segments. In fairness, Chapman had been the series resident Electronic Effects Designer for many years, and would handle all remaining serials up until the end of **Doctor Who** as an on-going BBC show. MINDWARP was the only one he missed.

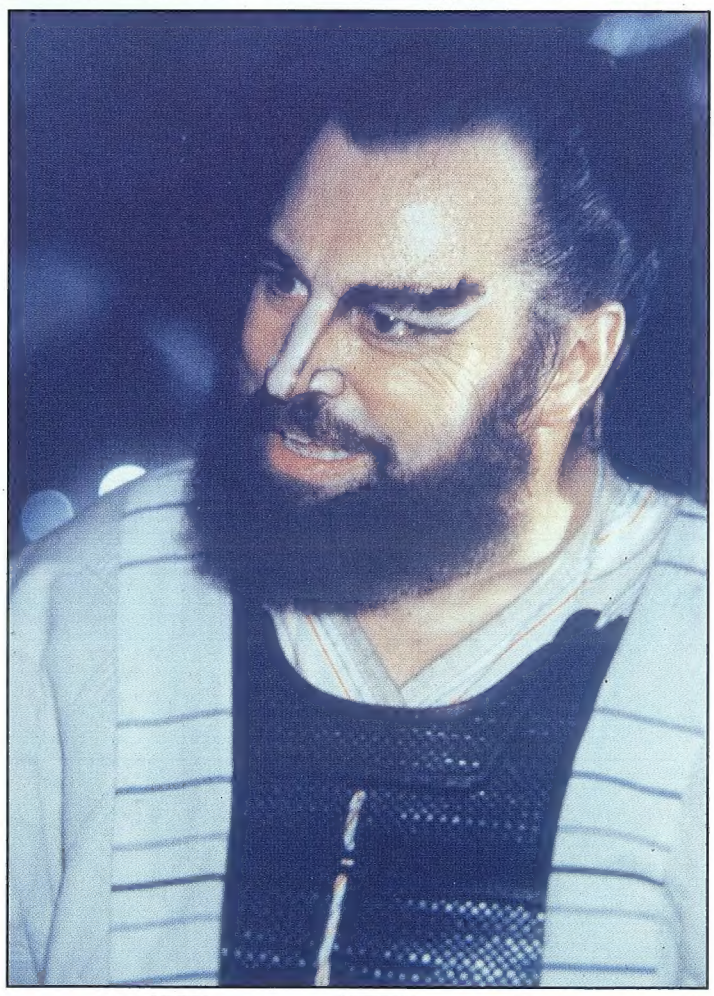
Similarly the first choice of incidental music composer, Malcolm Clarke from the Radiophonic Workshop, proved unavailable late in the day. When no other Workshop composer was available the Producer went external and was able to commission freelance composer, Richard Hartley.

Hartley's credentials were impressive. His first major credit was an incidental score for Richard O'Brien's film version of his cult classic *The Rocky Horror Picture Show*, and in 1979 he wrote all the music for Hammer's remake of *The Lady Vanishes*. In 1984 and 1985 he had two projects running almost back to back, David Puttnam's thriller *Defence of the Realm* and Mike Newell's highly acclaimed *Dance with a Stranger*. On television, he'd been responsible for the haunting theme for PD James' Adam Dalgleish mysteries, first used on **Death of an Expert Witness.**

Casting for this serial presented quite a challenge. VENGEANCE ON VAROS had established Sil's bearers as powerful, muscular Nubian-looking slaves, and that in turn had meant casting extras from the ethnic minority. For this story the script demanded a whole raft of Alphan guards, bearers, servants and resistance fighters as well as several members of the speaking cast. To try and balance demand against availability Ron Jones adopted a loose policy of hiring Afro-Caribbean artists to play bearers and guards and actors of Indian ancestry as the resistance characters.

Nabil Shaban was automatically asked to reprise his memorable characterisation of Sil, but a real problem was finding suitable actors to play the two other Mentors. Shaban's disability meant he could inhabit the tiny Sil costume with ease and be able to operate the creature's tail. But Shaban was unique in that respect. No other able bodied artists, no matter how diminutive in stature, could duplicate that feat. Hence the script's compromise suggestion that Mentors inhabited different shaped bodies – some with legs, some without. That enabled Ron Jones to approach short, but able-bodied actors like Christopher Ryan, Richard Henry and Philip Rostant to fulfil these roles.

The choice of Brian Blessed to play King Yrcanos was John Nathan-Turner's. There is no documentation to suggest the part of King Yrcanos was specifically written with Brian Blessed in mind, nor that production schedules were amended to suit the actor's availability. Nevertheless it is known that John Nathan-Turner had approached Blessed's agent on several occasions to agreed slots when he would be free. Other roles went to Gordon Warnecke, fresh from the Oscar-winning *My Beautiful Laundrette*, and a long-standing collaborator of Philip Martin's, Alibe Parsons.



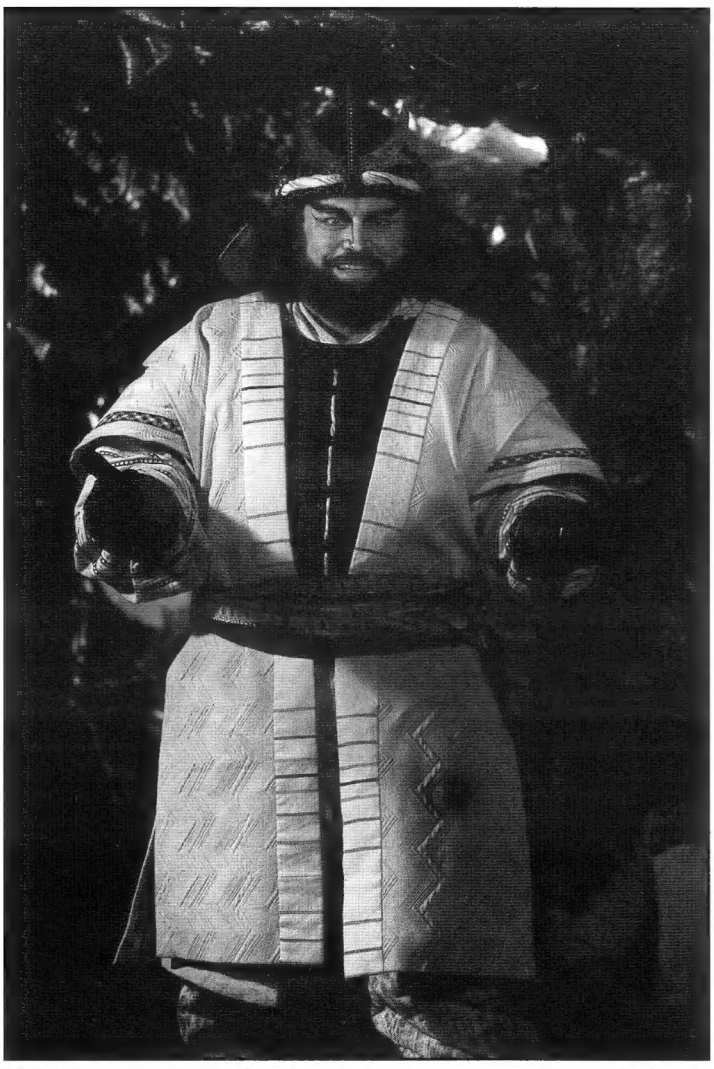
## COSTUME

The size of the cast meant there first had to be some horse-trading over roles and responsibilities for costuming. A review of the script revealed there to be a relatively small role for Visual Effects on this story compared to other **Doctor Who**s. Consequently they were assigned sole responsibility for costuming the Mentors.

That left John Hearne with the task of looking after everyone else. The central guest character, King Yrcanos, was described in Philip Martin's script as, "a bearded, fierce-looking man, wearing dyed hides, studs and much gold inlay on his breast plate". Eschewing this rather traditional image of the barbarian warrior Hearne looked East for his inspiration and furnished Brian Blessed with an outfit solidly based on Japanese samurai attire. Built up in several layers the main colours used were black and white, with splashes of other colours visible only on the belt and on thin piping around the sleeves and shoulders. The material used was a lightweight, lined cigarette fabric, as the costume comprised so many layers that the actor would have wilted under the studio lights otherwise. The first layer was a collar-less shirt with wide, puffed sleeves that disappeared into a pair of black, leather gauntlets. Over the top Blessed wore a matching tunic in black with white side-panels that similarly ended in wide sleeves, although these sleeves were short, terminating just above the elbow. Finally a long, sleeve-less, breasted kimono was designed to taper to a belt-position buckle. Matching pantaloons tucked into black boots completed the ensemble, which was topped off by a samurai-style leather war helmet. Although this headgear was tailor-made for Blessed, the actor nonetheless found it uncomfortable to wear and so only donned it at 'ceremonial' moments.

His equerry Dorf's attire was very similar to the King's, in white and yellow fabrics but with far less ornamentation. His costume had to be deliberately 'dirtied down' to suit the role of a creature left chained in a cave for a long time.

The size of the forty-plus cast of extras determined what the Alphans would wear. For the bearers and the guards John Hearne took his cue from what Anne Hardinge had designed for Vengeance on Varos; gladiator attire with leather sashes looping over either shoulder, linked together at the front by a studded breast-plate. In fact it was very similar to what Philip Martin has described for Yrcanos.



For long-term inhabitants of Thoros-Beta mauve and yellow were the key colours. The guards wore mauve jump suits with yellow belt and brace accessories similarly styled to the bearers, plus medieval-style helmets and CD-phaser weapons. As their commander, Frax wore a two-piece officer's uniform; a mauve tunic with double sleeves, a Nehru-style collar and tabard-breasting on the jacket. He even got a peaked cap as well…

Servant attire looked very North African in its styling, with flowing robes for the men and harem clothing for the women – again mainly in yellows and mauves. To distinguish the Alphan freedom fighters, they wore ponchos and rough woollen garb that made them appear more South American-looking.

For operating table scenes many of the cast were kitted out with bought-in surgical gowns, dyed orange. Crozier, however, wore pale blue slacks underneath a pastel yellow lab coat, again with a high Nehru collar and a badge on his right sleeve, presumably indicating his medical associations.

The Doctor wore his standard costume but Peri was allowed clothes closer to the actress's own tastes – pale blue culottes, a pink double-fronted blouse and a short loose-fitting housecoat in pink, white and blue.

While John Hearne had been able to off-load responsibility for designing the Mentors, he was left with the Raak. Taking guidelines from the script about a crab-like creature, he modified a basic jump suit by stitching on fake-leather panels and sections cut, seamed and coloured to resemble the carapace of a crustacean. The head was a two-piece, all-encompassing mask that fitted over actor Russell West's head, leaving him to see out through the spine-studded jaws of the monster's mouth. The end result did fall somewhat short of expectations but with little time and budget left to consider any alternative, Ron Jones chose to leave the Raak on air to as little as possible and to crop in any close-ups of the beast.

## MAKE-UP

The big challenge for Dorka Nieradzik was creating the man-wolf hybrid the Lukoser. Considering the programme's age it is perhaps surprising how few times in its history **Doctor Who** designers had created a werewolf. There had been the Primords for INFERNO and the wolf-like anti-matter monster in PLANET OF EVIL, but the problem had always been believably, and affordably, changing the shape of the actor's head into a canine snout. A straightforward mask was one option, but without complex cable-release mechanisms or weighty radio-control equipment, the jaws would not be able to flex realistically.

Part of the solution arrived at on this story lay in casting. Thomas Branch was chosen primarily because his facial features fitted what Dorka Nieradzik was looking for; a skinny actor with a small, pointy nose above a generous mouth. Step one was to call Branch in early after his casting and take a full dental cast of his teeth and gums. From this mould she cast a replica of the artist's teeth and used it as the basis to sculpt up a set of canine over-caps with sharp incisors at the front. Step two was farming actual production of these teeth out to a qualified dental surgeon who cast them using appropriate dental plaster and ceramic. In all likelihood this was probably the most expensive single prop commissioned for this serial.

The key to making the resulting pair of hinged-together teeth work convincingly was fitting springs just in front of each jaw hinge so that the spring's natural action was to keep the jaw in an open position. Once padded and fitted into Thomas Branch's mouth, the actor's own jaw muscles were sufficient to bring the teeth together, but if he relaxed them the spring would force them open again. This special dental attachment was very uncomfortable to wear, partly because of the jaw effort needed to close the teeth and partly because they stretched and rubbed against the artist's own mouth. Consequently Branch was only required to wear them for live takes.

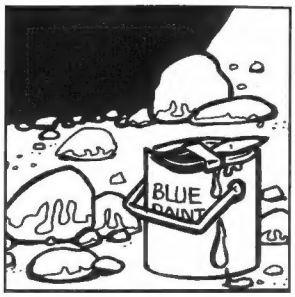
Step three for Nieradzik was fitting and building a nose cap that would mask the contour's of Branch's own nose, making it more triangular shaped with larger looking nostrils. Step four was covering the actor's own hair with a wig inlaid with coarse, matted animal hair. This wig also covered most of the actor's ears, leaving only their top halves visible. Finally, more patches of matted hair was glued onto his face and blended in with a dark glycerine-based make-up to give Dorf his part man, part beast appearance. All that remained was for Branch to practice his animal howls (not difficult) and his few lines of dialogue (more difficult).

Wigs and hairpieces featured large in this serial. Enhancing John Hearne's ideas, Dorka Nieradzik's team complemented Brian Blessed's oriental attire by giving him a fake ponytail and make-up around his eyes that would make them appear more slanted. His beard was Blessed's own, but the 'Vulcan-looking' eyebrows were false, inlaid with dark hair that matched the actor's, and glued over sections of latex 'skin' that would hide his real eyebrows.

The wig for Crozier's assistant Matrona Kani was very ornate; swept back above her forehead and curving backward into a crescent shape that tapered to a point several inches behind the back of her head. A fitted appliance would not have worked due to the weight of the under-frame supporting the hair's tapered end, so a full wig was fashioned which enclosed Alibe Parsons' own hair. Additional 'anchoring' was provided by glued-down sideburns.

Peri's shaven head in the final episode was accomplished using a bald wig, but to emphasis the effect the Make-up team deliber-

ately bounced up and gave greater volume to Nicola Bryant's own hair in earlier scenes to make it appear fuller.




## VISUAL EFFECTS

Dorka Nieradzik and Peter Wragg worked closely on creating the Mentor aliens because, while the Effects Workshop was where all the costume components, including the masks were made, it was still Make-up's job to apply any facial appliances and to blend them with to the actor's own features.

By the time Wragg's assistants had finished there were a total of five Mentor costumes in existence; Sil's original from VENGEANCE ON VAROS, two incarnations of Kiv, a spare for the conference scene and a solid version that would be used to represent the inanimate Kiv.

The original Sil costume had been very uncomfortable for Nabil Shaban to wear due to the way in which the headpiece, which was all part of the costume, had to be pulled backwards over the actor's head like an anorak hood. Peter Wragg solved this by cutting away the hood and designing a new mask.

"We had to make a totally new head and work out a better join for the neck. The main part of the mask was made from a softer material than before — a prosthetic foam into which we'd put a green base colour. That fitted like a separate hood over Nabil Shaban's head, leaving a circle exposed around his face.

"We also had to provide separate pieces of foam, which weren't attached to the hood, but could be applied, by Make-up, to Nabil's face, covering his cheeks and his chin. That way any facial movement or change of expression would be reflected in the mask."

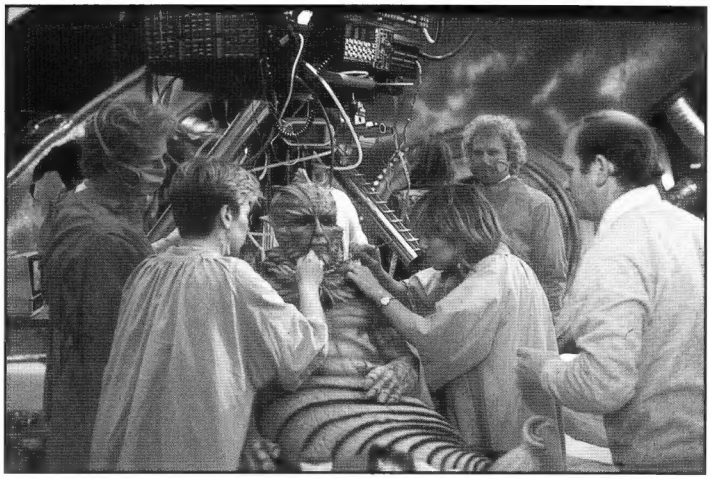
**Peter Wragg, *DWM*, April 1987**

With Make-up in attendance the Visual Effects team also fashioned very thin slivers of prosthetic foam that could be applied around the actor's eyes, mouth and nose to hide any seam-lines.

The Kiv costumes had to be larger due to Christopher Ryan's greater stature. Like Nabil Shaban two years earlier, he agreed to have a body cast taken from the waist upwards. From this two head and torso positives were created in plaster, over which Wragg sculpted his designs for Kiv I and Kiv II. Kiv I was painted the same colour, tone and hue as Sil, but his mask was shaped with bulges in the skull area suggesting his need for immediate transplanting. Kiv II, a more land-based creature, retained the natural colour of latex foam although Wragg's group used an airbrush to spray on darker areas to add tone, highlights and shadows.

Kiv's tails were separate appliances, fitted onto the costumes once they knew what they would be doing with Christopher Ryan's legs during a given take. "Depending where he was," Wragg explained, "we had to cut holes in tables, or strap his legs up underneath, because the sting end of the costume had to be empty."

In collaboration with Set Design, Peter Wragg agreed the shape and methods of construction for the various seats, loungers and sedan chairs reclined in by the Mentors. As mentioned, these had to be capable of hiding the legs of those able-bodied artists playing these roles. In place of his water-tank from the Varos story, Sil gained a boat-shaped crib mounted on two support poles so his bearers could carry him around as though in a hansom cab. The water tank was seen briefly mid-way through episode five, bearing Kiv this time around.



**"John Nathan-Turner had managed to interest the sweet manufacturers Trebor in producing a confectionery that could be sold as Marsh Minnows."**

Among the repertoire of special props required were plates of Sil's favourite treats, marsh minnows. Ever with an eye for marketing **Doctor Who** further, John Nathan-Turner had managed to interest the sweet manufacturers Trebor in producing a confectionery that could be sold under the name, Marsh Minnows. These prototype sweets were provided to Visual Effects who immediately dunked them into a green coloured, edible gelatine solution prior to offering them for consumption by Nabil Shaban during recording. Reportedly Shaban found the taste of these delicacies "revolting". They were never marketed commercially.

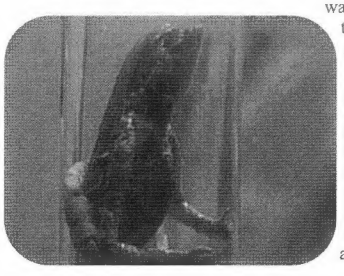
As well as the Mentor costumes Peter Wragg also exhumed one of his earlier creations, a Terileptil head from THE VISITATION. Repainted with the story's motif colour, mauve, it was fitted onto actor Deep Roy (Mr Sin from THE TALONS OF WENG-CHIANG) for his non-speaking role as the Possicar delegate).

For the location shoot near Brighton Visual Effects created a large inflatable rock using a balloon. The device used to 'melt it' was a converted home remote control with tailor-made cladding.

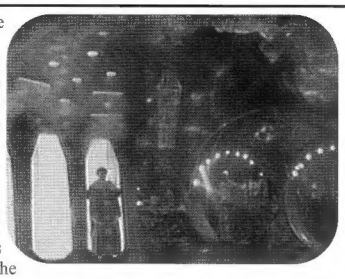
## SET DESIGN

Andrew Howe-Davies planned to base his two studio set-ups around the main sets needed for each block. In block one this was Crozier's laboratory, the centrepiece for nearly 40% of the story. In block two centre stage was shared between the Tide Control Room and the Gallifreyan courtroom sets inherited from John Anderson.

Crozier's laboratory was a masterpiece of clever design. The starting point was a plywood dome built so that it encompassed the whole lab like a giant umbrella. Unlike an umbrella, however, huge circular holes were left so that the whole interior area was available to the cameras — the frame effectively sitting above the set like a dome resting on five curving legs. This umbrella then supported a hanging frame from its apex, decorated with an array of scientific-looking cables, wires and 'gubbins', among which were painted computer and calculator keyboards and other cannibalised electrical implements. Most of the medical equipment — such as hospital trolleys, surgical instruments and bell jars — was hired in but some extra components, like the skull-cap device being used to pacify Yrcanos, were supplied by Visual Effects. A small in-joke perpetrated by the production team was to place a commercially available replica of the 'chest-burster' creature from the movie Alien in one of the bell jars.



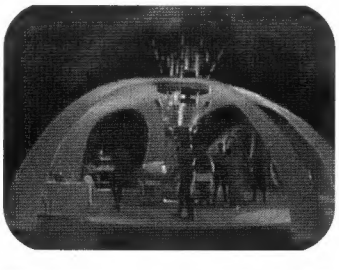
Tide Control was the other big set. Here Andrew Howe-Davies brought his Top of the Pops experience to bear. Instead of commissioning the building of new 'flattages' he arranged to hire in several circular lighting rigs of the type used frequently at pop concerts. By setting these giant hooped frames up vertically instead of horizontally he hoped to create both an interesting set of door frames and a whole myriad of interesting lighting effects using the spot lamps fixed to these frames.



Lighting was an area of great interest to Howe-Davies and wherever possible he sought to augment his sets with bought-in, pre-assembled units he could use to create interesting effects. He bought in back projection panels onto which various pre-programmed sequences could be thrown for Kiv's chamber, or sequenced, strobe lighting strips for some of the corridors. Special props, such as a fake ice-sculpture in Kiv's chambers, helped to bounce and accentuate the set's lighting effects.

As the budget for sets on this story was not huge, Howe-Davies took short cuts wherever he could. The more high-tech corridors stipulated in Martin's script were Post Office shelf-mounting racks with strong lights beamed through them. Medical storage fridges doubled for banks of computer equipment guarded by the Raak. Even Martin's request for composite corridors, reflecting cave walls studded with high-tech gadgetry, was accommodated by covering stock cave wall sections with strips of aluminium foil backed panelling.

Having decided on circular-based motifs for this serial's underground sets, Howe-Davies completed the look by renting some Pinewood-surplus circular hatchway props to use as airlock doors between connecting areas.



At some point during planning the Designer was asked by the Producer to allow room for a remount of the Gallifreyan space station corridor seen at the very beginning of THE MYSTERIOUS PLANET segment. So rushed had been the recording of these scenes (see **IN-VISION** 86) that John Nathan-Turner was unhappy with the end result. He asked Ron Jones to stage a remount of the moment where the Doctor first emerges from the TARDIS and goes up to the doors into the trial chamber.

# PRODUCTION DIARY

## Wednesday 14 May – Monday 26 May 1986
### Sad Beginnings

Rehearsals for the first studio session of THE TRIAL OF A TIME LORD episodes five to eight begin at the Acton rehearsal rooms. Due to the impending clash of three key outside events this summer – Bob Geldof's Sport Aid project, World Cup football and the marriage of Prince Andrew to Sarah Ferguson – there is an acute shortage of BBC Outside Broadcast facilities. The impact on **Doctor Who**'s scheduling is minor but it does mean Ron Jones will be unable to follow normal practice and shoot his exteriors before his interiors. For the Mindwarp segments he will have to work the other way around and complete all studio work before going on location.

As the location element of this story will be quite brief – less than two full days – the payback is an extra studio day. Each block will therefore comprise three days with five recording sessions apiece. On paper this should easily be sufficient to shoot a standard four-part, location-less serial.

There is a good atmosphere among the cast, which includes almost all of the principle-speaking artists, although none of the 'trial regulars'. Brian Blessed reduces everyone to tears of laughter on the Producer's run by complaining at his lack of close-ups in comparison to Colin Baker's – presuming therefore that Baker is Ron Jones' latest boyfriend!

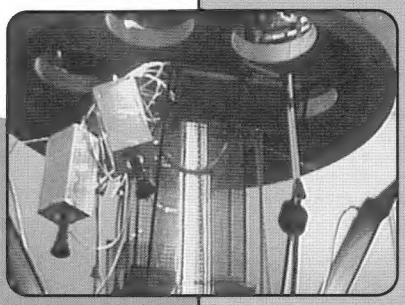
Philip Martin attends some of these rehearsals but comes away a little apprehensive at the amount of badinage. Interviewed later for ***Doctor Who** Magazine* he commented;

"Because there was a certain high level of comedy it was almost stylised, which you could see in the way Crozier, Yrcanos and Sil operated. Central to all of this should have been a cohesive force, which was the Doctor. But in rehearsal Colin Baker saw how the other actors were playing it and he started to do it as well. This affected the whole story. The whole balance became wrong and it just appeared to be a bit of a send-up."

Towards the end of this fortnight rehearsals have gone well enough that John Nathan-Turner is confident enough to slip away and attend a convention in the USA, while Colin Baker does similar at an event in Norwich.

But on Sunday morning comes news from a very distressed Eric Saward that Robert Holmes has died at Stoke Manderville Hospital. He had been unwell for some time and had only completed part of this story's thirteenth episode. The news casts a sad note over the remaining two days.

## Tuesday 27 May 1986
### Demarcation Problems

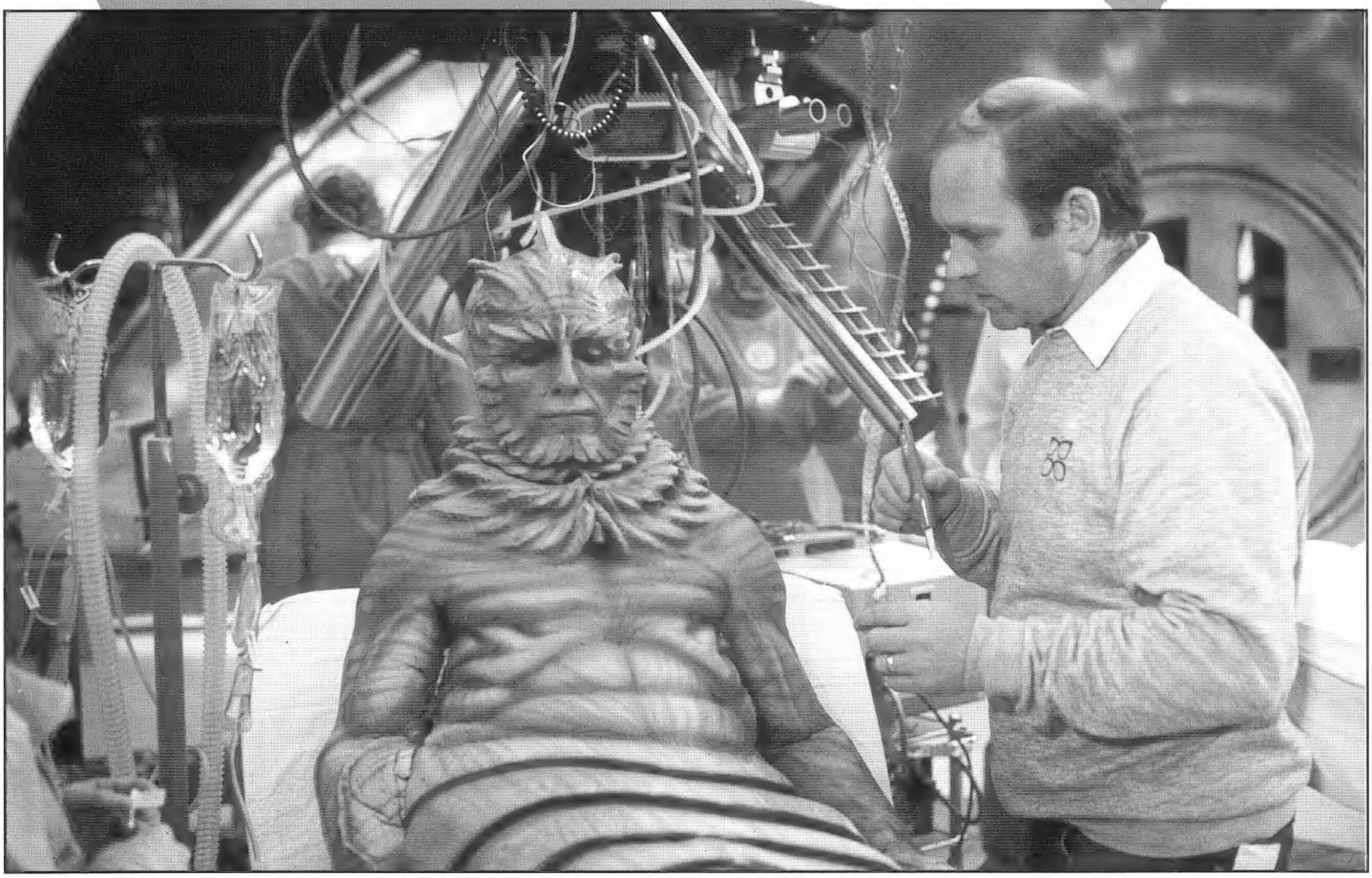


The biggest of Television Centre's eight studios, Studio One, opens its doors to the MINDWARP company. As the home of **Top of the Pops**, this is Andrew Howe-Davies' stomping ground, and overnight the special lighting rigs requested by the Designer had been erected and linked in with other set components. One end of this long rectangular studio is taken up with the crab-like dome that encompasses Crozier's lab, which is then surrounded by a horseshoe of corridors.

The lab will be focus of today's single recording session, which is due to kick off at 19:30 following an afternoon of camera rehearsals. Christopher Ryan is dressed as Kiv I this evening, the aim being to record all of his 'old body' scenes today and tomorrow. Nicola Bryant's episode eight scenes in the lab, prior to her head being shaved, are also rostered for today.

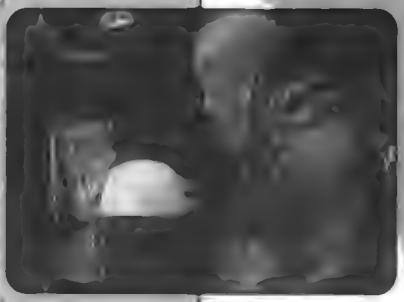
But there are problems. The use of lighting rigs as scenery elements is causing some consternation among the lighting crew who want to know whose responsibility it is to handle this equipment. In particular they are concerned about the Designer's aim to separately light the corridor sets between takes to give an impression of more corridors than actually exist.

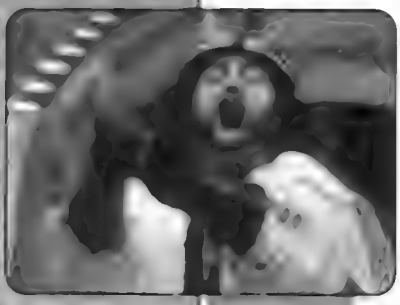
Eventually a compromise is reached whereby no lights will be physically moved, but the cost to the production is the loss of any opportunity to record in the corridor sets today. These half dozen scenes will have to be deferred until tomorrow.

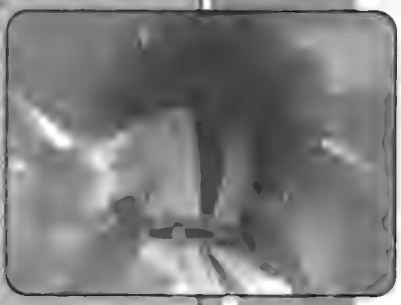


**Wednesday 28 May 1986**

***Entente Cordiale?***

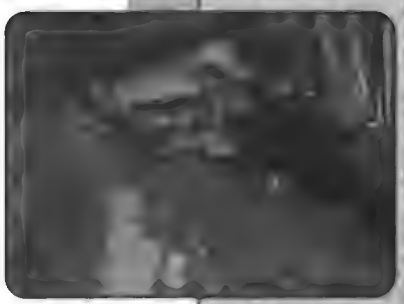






### Thursday 29 May 1986

#### Late Already

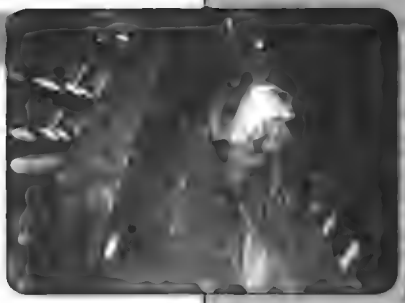


### Friday 30 May – Tuesday 10 June 1986

#### Rehearsal Discipline

### Wednesday 11 June 1986

#### Playing Catch Up



## Friday 13 June 1986

### Good Luck!

Technically a day of action for us the Mindwarp team the day began quite an early morning for some keen gamers as before 7 a.m. and then a chance to continue on the long overdue and very glamorous shoot with the crack Mindwarp Special Effects team.

After all these months, and the several aborted attempts at the Dolphin Hotel across the Thames – and the problem of accessibility, the Thames appeared to our Time Lords which was the reason for a team of Artist from added during post-production, to discuss time with the programmers, extra images could be created. Colin Baker therefore has to play the scene on some indoors set and then working carefully backwards, mark the distance on the TARDIS that of each opposite number, close up, every step Baker has covered she walks backwards, and very slow by all.

At the conclusion of these scenes all of the Thames-Time based actors plus Sophia Myles are released to the set, we are left to complete the remainder of this afternoons task all of the remaining sequences of the piece in the can except for Sophia Myles and Colin Baker who will return on Monday 16th June to complete the remaining scenes.

The Monday 16th June sees us back on the same stage for the remaining scenes. The studio are now completely transformed into a TARDIS interior. This was put up over the weekend by the Mindwarp Special Effects team. The set is dressed with the aforementioned look of Nick Mellor's Paper Scenery.

The first scenes are done in order. The camera, Dominic Carter, Colin Baker and Sophia Myles are all in their positions. Lights, Sound, Action! Colin Baker and Sophia Myles are locked in a heated argument about the Doctor's companions. Sophia Myles is playing the part of Peri, the Doctor's companion from the Time Lords, giving up a small sacrifice, unfolding on the action which we've talked about previously.

The final shot of all is the movement of Peri from The Mindwarp to Earth, and she is captured without any need for a time machine. For the first time in the day, celebrations. Champagne all round.

There is no time to be self-congratulatory though because we still have to complete the day's shoot for the next day's break before Colin Baker and Sophia Myles are needed again for the second shoot.

## Thursday 12 June 1986

### Lights Out!

Episode seven, Mindwarp, started on location at Thames Television studios at 10:00. As soon as the crew arrived at the studios everything was in place for the first scene to be shot in the Mindwarp control room. The main responsibility of this set was the visual effects lighting and this was done between the producer and director and the lighting designer to bring visual continuity through each of the scenes. The Producer and director also had to make sure that everything was in place for the actors and actresses to begin shooting. Mindwarp Special Effects team were also present to make sure that everything was in place for the actors and actresses to begin shooting.

Mindwarp Special Effects team were also present to make sure that everything was in place for the actors and actresses to begin shooting.

Mindwarp Special Effects team were also present to make sure that everything was in place for the actors and actresses to begin shooting.

Peri's departure from **Doctor Who** allowed Nicola Bryant to abandon two PR fictions she'd been obliged to maintain throughout her time on the series. The first was her nationality — though holding dual nationality, she was born in England and the second her marital status. After two years, she was finally free to admit her marriage to American musician Scott Kennedy, though this was to break up a few years later. In many ways, Nicola Bryant's entire time on **Doctor Who** had as much to do with PR as acting — cast as Peri during the jubilee year of 1983, she was to serve as an ambassador for the series during a tempestuous time when it was rarely out of the newspapers.

Born in Guildford in 1962, Bryant began her acting career in an am dram production of *Fiddler on the Roof*, and moved straight from the drama school Webber Douglas to **Doctor Who**, having been put forward by her agent Terry Carney, the son-in-law of William Hartnell following a graduation production of *No No Nanette*. As the Doctor's only companion after long period of crowded TARDISes, Bryant would receive a lot of attention in an unusual situation — aside from a two year period between the phasing out of UNIT and the arrival of K-9, the Doctor had always been backed up by a number of assistants, or the forces of UNIT. In contrast, Peri was to be he Doctor's only companion for an unprecedented run of ten stories, stretched out over two and a half years, which made her as much the representative as Colin Baker himself. She responded by throwing herself into the role, from an initial photo call trailing the Stars and Stripes through the *Daily Star* Save Who Campaign and Doctor in Distress.

While the series was of screen, Peri became the first companion in many years to make the transition between screen and comic strip, as the sixth Doctor and Frobisher were reunited with Peri in the back streets of New York and she joined the Marvel crew for the remainder of the sixth Doctor's era, making her final appearance in *The World Shapers* in August 1987.

For Nicola Bryant herself, the long hiatus was broken by frequent publicity appearances on behalf of the series, and theatre roles including a production of the children's classic *The Secret Garden*. After leaving **Doctor Who**, Nicola Bryant concentrated on the theatre for a time, initially working with Patrick Macnee in the West End thriller *Killing Jessica*, and later became a staple of the tour circuit, taking on roles including the incest drama *So Long on Lonely Street* (alongside Isla Blair).

An appearance in **Blackadder** aside, television roles were more rare, and in the early 1990s Nicola Bryant began to divide her time between London and Los Angeles, hoping to user her dual nationality to establish a career in Hollywood, and was reportedly linked romantically to **Star Trek**'s Michael Dorn following a joint convention appearance! Returning to Britain, she won a regular role in the Children's BBC music drama **The Biz**, and **Animal Ark.**

The 1990s also saw a number of reunions with her **Doctor Who** co-stars, initially in Bill Baggs' Stranger videos, where she reprised the role of Peri under the pseudonym of Miss Brown, opposite Baker's Doctor-like Stranger. Bryant appeared in the first three productions, after which her Hollywood commitments forced the departure of the character, who was revealed to have been an enemy spy keeping tabs on the Stranger as a new back story separated the series from **Doctor Who** itself. She did however return for *The Air Zone Solution*, another BBv production which was originally to have seen Peter Davison, Jon Pertwee and Sylvester McCoy playing alternative versions of the Stranger in a script by Philip Martin.

More bizarrely, Bryant's roles allow her to claim that she's been 'involved' with both her Doctors. In *The Air Zone Solution*, she plays the girlfriend of Colin Baker's character Arnold, even sharing a bed scene with him, while in Michael Winner's 1998 film *Parting Shots* she plays the prostitute hired as a 'birthday present' for Peter Davison's character — something Davison found immensely amusing when introduced to his co-star on the set.

Most recently, Big Finish productions' audio series has allowed her to resume Peri's more relaxed relationship with the sixth Doctor, starting with Justin Richards' *Whispers of Terror.*

***Sunday 15 June 1986***

***Brighton Rocks***

Not since the Brighton visit of [illegible] has an external shoot for **Doctor Who** needed so small a cast. Perhaps, perhaps the circumstances are almost exactly the same — a beach, the TARDIS, a Doctor plus female companion and a location not five miles from Producer John Nathan-Turner's abode.

Writing his memoirs for ***Doctor Who Magazine***, Nathan-Turner is adamant the choice of location was not a put up job. Two production managers scoured the south coast of England for days searching for a pebble beach with a rare entrance be found. And there it was, only a mile from where I live on the coast!'

The venue is a stretch of beach underneath the Telscombe Cliffs just east of Saltdean in East Sussex. Its BBC's central point for the shoot is the Brighton Development Works whose facilities will be used by the outside broadcast team to park their vehicles. The nearest access to the cliff path leading down to the beach necessitates the vehicles. This is a benefit to the beach's normal users as the beach becomes very busy to one of the few stretches of Brighton's accessible only by steep steps.

Despite the presence of [illegible] this normally crisp as a target for many [illegible] and [illegible] according to Nathan-Turner's memoirs there was a need for [illegible] the beach and [illegible] its contents for dissection on the Sunday and Monday.

The unit travels down from London in the morning arriving at Telscombe Cliffs around 11:00. The crew are met by [illegible] Colin Baker and Nicola Bryant, but due to the [illegible] a small [illegible] crew to Cuckmere Haven for the [illegible] The [illegible] connects the OB and production people and of course John Nathan-Turner.

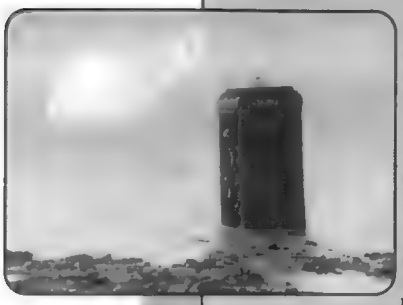
The first scene to roll is the moment when the Doctor and Peri discover the [illegible] Six props are required for this [illegible] which have been selected at random from [illegible] Doctor requires to shoot an extreme shot looking towards the cave mouth, and a shot from inside the cave looking out to the beach.

While this is progressing the scenes crew is busy preparing The Rock of Sorrows — a [illegible]-shaped large stone Ron Jones has agreed for the Doctor to be wrapped around this boulder and once she is ready to do the scene attached to Nicola Bryant's wrists and ankles. Fortunately the tied [illegible] scene with a breeze so the [illegible] Doctor's cape flowing. The [illegible] Doctor [illegible] Peri [illegible] sprout [illegible]

[illegible] scene [illegible] [illegible] [illegible]

## Monday 16 June 1986

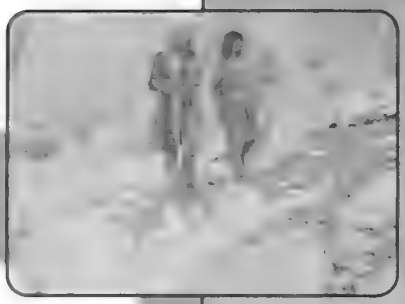
### All at Sea



An 08.30 start for the scenic crew who have to assemble the police box prop down on the beach ready for recording to begin around mid-morning. Unfortunately there are a couple of slight typing errors in the Location Diary document. The production managers have logged high tide times as 05.53 and 18.36 and low water times as 12.48 and 00.48. In fact the reverse is true, and by the time the scenic crew has finished erecting the familiar phone box they are astonished to find the tide is creeping closer to the ledge they have prepared instead of away from it.

Realising they must shoot as quickly as possible, or risk losing an expensive prop, Ron Jones rethinks his stage directions and agrees with the Costume Designer that the Doctor and Peri's outfits are going to get wet.

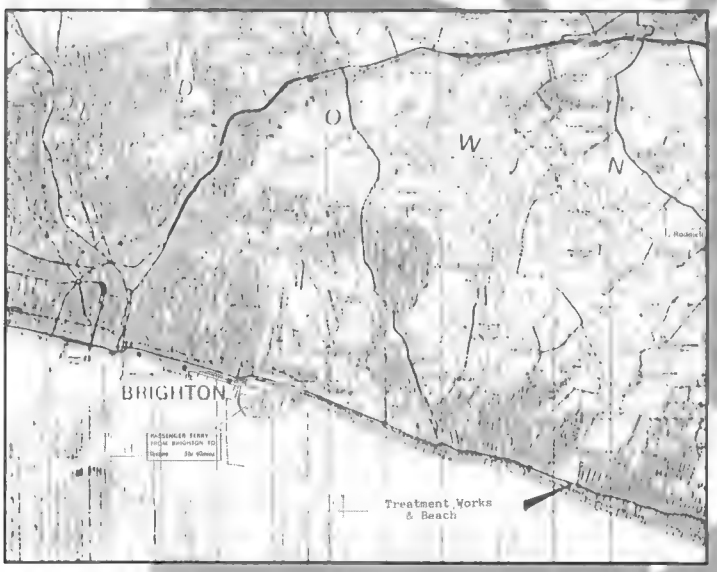
The sequence of the two time travellers stepping out of the police box is shot first, with a little hastily inserted dialogue to explain their need to wade ashore. The TARDIS is then quickly dismantled and taken away so the OB cameraman can film a clear horizon shot for the rollback and mix materialisation effect.



With all the Rock of Sorrows material having been completed yesterday, the only scene left to shoot now is of the Doctor explaining to Peri why they have come to Thoros-Beta, a sequence which ends with the Time Lord demonstrating the rock-destroying power of a CD-phaser. For this Peter Wragg supplies his tailor-made, custom-painted inflatable rock!

Despite the presence of growing numbers of nudist onlookers, production on day two is able to complete well ahead of the planned 15.00 wrap.

As this is Nicola Bryant's last day on **Doctor Who** John Nathan-Turner has invited the whole crew back to his home for a party in the evening. By now Bryant is aware of the Producer's decision that Peri is not going to be killed off after all, and that a reference explaining her survival has been incorporated into episode fourteen. Her parting gifts to Nathan-Turner and Colin Baker are a pair of Hollywood-style Director's chairs — for use on future location shoots. The party lasts into the wee small hours.



## POST PRODUCTION

"You just take up a stylus and move it across a screen, touching points and punching them into the machine. You can take a simple shot of a set in the studio and add to it with the stylus any extra detail or colour from another video source. You could have an actor by a polystyrene rock, shoot it from a long way off so that the camera picks up the surrounding studio but paint out what you don't want with another picture of a cliff face."

**Peter Wragg, DWM, April 1987**

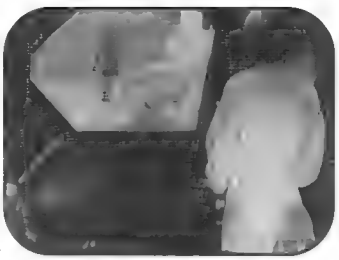
The gallery-only day saw the first use on **Doctor Who** of a new piece of digital image processing equipment. Developed in the USA, HARRY was the next step up from the BBC's existing Paintbox application — an image processing computer with huge memory and storage capabilities that was capable of merging sections of moving footage with other sections of moving footage to create a seamless composite. B05

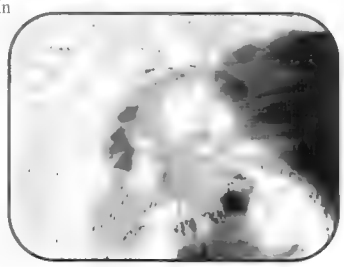
Using Paintbox to supply a range of alternative colours, Danny Popkin programmed HARRY to substitute the turquoise-green of the sea with bright pink, the white pebbles with lilac ones, and painted the blue sky a deep mauve.

The image of Thoros-Alpha was a painted model sphere hung against a black backdrop, the raw footage of which was recorded at a convenient point during one of the studio days. Popkin took this footage and swapped the black background for a starscape. Then, using the computer's linked-in graphics pen, he added the orbiting rings and the halation effects by hand. Finally he matted the complete picture onto the live-action footage of the Doctor and Peri on the beach, once more using the graphics pen to plot co-ordinates on the output picture where the blurred seam between the two shots would be.

Popkin used this same technique to add a new backdrop to long shots of Crozier's lab, swapping out a view of the studio for a cave wall. Similarly he added a tall cavern roof to a Quantel diminished long shot of the induction centre.

More image processing achieved the dramatic slow-motion effects during the final episode as Yrcanos storms towards the lab to find Peri. By replacing one frame of moving picture with another, but with a decaying transition effect, he was able to build an impression of Yrcanos charging forward, but leaving a ghostly halo of himself in his wake. Overlaying 'howlaround' to a painted out picture of Yrcanos, and an overexposure to picture white-out completed the multiple effect moment where the barbarian king apparently shoots his would-be bride.





For the moment where the Time Lords recapture the Doctor, Popkin duplicated the superimposed white beam effect he had created for the opening sequence to THE MYSTERIOUS PLANET, matching its brilliance and tone to the effect in the model footage that would follow this sequence.

More conventional Chromakey effects were used to matte scenes onto the monitor in the Time Lord trial room and to provide a sea-view backdrop to the cave mouth sequence as the Doctor and Peri enter the labyrinth.

28

**THE THOROS BETA disaster had been something of a brake on Sil's career, he had to admit. But it had also removed a lot of his competitors, so it wasn't all bad.**

Still, it was years before he was able to establish his claim on the Lord Kiv's off-planet accounts, and confirm his place at the head of Galatron Corp. The company was in an appalling state by the time he took charge, but he'd soon put that right. Once a business man, always a businessman, as he told his humble assistant several times each day.

But then the Alphans, those upstart slaves, had tied to sue him. Claiming he'd leached funds from their economy to his own accounts. Didn't they understand commission? The need to smooth the way with visiting dignitaries? That money advanced the needs of Thoros Beta, and its protectorates.

They were still sueing him though. The impudence. Ingrates. Liars. Lying liars, all of them.

But then they'd harried him with trumped up charges. Extortion. Complicity in slave labour. Manslaughter through starvation. and worse.

Lying liars, that's all they were. Hounding an honest businessman across the galaxy. He'd had to spend half a month's profits moving from world to world to keep ahead of the extradition warrants. It was all very unsettling, very bad for business.

And so, he'd eventually had enough. It was time to face them across an open court, armed with the trusty sword of truth and shield of fair play, not to mention the bulging pouch of bribery.

And in a moment he'd hear the result of the case which would decide his fate.

"You have heard the testimony of mentor Sil", his counsel said in his rich, persuasive voice, "and you know the result you must deliver". The jury retired, but in view of the judge's summation they had little to consider, and returned within minutes. The judge received their verdict, and cleared his throat to announce it to the court.

"In the case of Gallatron Genome vs the Commonwealth of Thoros Alpha, as a point of law we have no choice but to rule..." the judge paused... "but to find for the former."

"The plaintiff has produced conclusive evidence that the Alphan genome contains copyright sequences bio-engineered by the Galatron Corporation to improve worker productivity," he continued. "As a point of law, there can be no question: all Alphans whose DNA profile contains these sequences are the property of Galatron Conglomerate."

YESSSS! Sil's gurgling laugh drowned out the judge's speech, his emphasis on the fact that this was a simple matter of law, his unhappiness at the consequences for the Alphans, the list of sanctions, economic and military, he'd nevertheless be forced to order if they resisted the verdict, and his final call for urgent legislation to ensure such a case could never be brought again.

It didn't matter. No retrospective legislation. Sil had regained it all. All the stolen wealth of the Mentors, more than even Lord Kiv had controlled. And it was all his.

He really ought to pay his lawyer a bonus.

**"Your usual fee," Sil said....**

"You know my rates", said the lawyer, a smile lighting the predatory lines of his saturnine profile. "I imagine you'll want me to handle the appeal..."

"Oh yes... To think how I misjudged you on our first meeting, Doctor. We almost missed out on a..." Sil paused... he wasn't as young as he once was, and sometimes the pace of events overcame him. "...a profitable friendship. But then, your former self was a disagreeably loud person."

"Indeed he was", agreed the lawyer. "Always a pleasure to do business with you, my dear Sil."

**FAN OPINION is a wonderfully varied thing. No matter how appalling a story is generally felt to be, it will always have its champions, just as the accomplished production of the wittiest script will be decryed as a shallow mess by a dogged, campaigning few.**

But despite these voices in the wilderness, some sort of mass consensus usually develops as whether a serial represents the good, the bad or the forgettable of **Who**. THE TWIN DILEMMA is at best 'not as bad as people make out'; THE CAVES OF ANDROZANI at worst 'over-rated, and nothing particularly special.' The great majority are in broad agreement about the quality of the production.

But not so with MINDWARP. Few stories divide critical opinion so completely, and equally. Even within the microcosm formed by those who produce **IN-VISION**, opinion is polarised between those who dismiss it as a comic strip, a shapeless mess filled with overblown caricatures and pointless set pieces which leaves the viewer utterly bemused by the lack of explanations, and those for whom it's head and shoulders above any other Colin Baker outing, (REVELATION OF THE DALEKS aside): a dark, atmospheric tale which exploits the possibilities of the Trial more than any other section and blends. It's almost as if there's two different stories out there.

Guess which side of the fence this review's going to fall? Let the critics carp MINDWARP is the highlight of the season. This is the one which delivers it all — horror, pace, glossy looks and a dark reassessment of the Doctor.

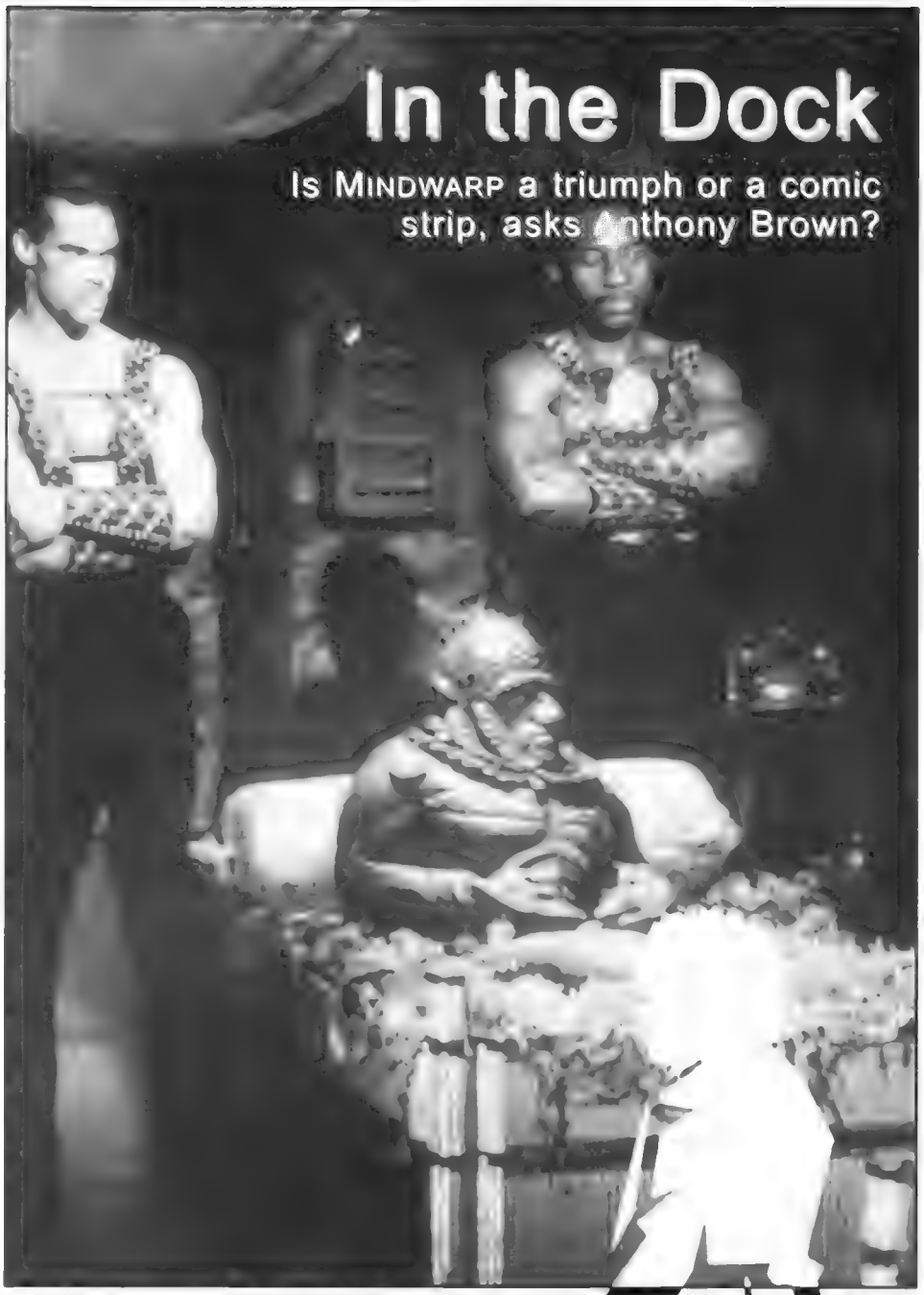
The quality of MINDWARP's production, at least, can't be questioned. Whereas the direction of VAROS was rather flat, Mindwarp has an almost filmic look, from the opening effects sequence to the long-shots of Crozier's lab and the induction centre. Andrew Howe-Davies' sets are unusually effective, with even the union curtailed version of the lighting effects he'd planned paying off — most notably at the end of episode two, as the title sequence cuts in just as the Doctor's face is lit by a burst of light from one of the strobes in the corridor wall. Ron Jones' direction is generally sharp and to the point, particularly at the end of episode seven as a somewhat dodgy gunfight is transformed into something shocking by the tightness of the cut to the Trial scene — and also by Colin Baker's performance, and the knowledge of Peri's imminent fate.

The latter point is one way in which MINDWARP improves on its predecessor right from the start, establishing an ominous air of menace which had previously been absent. That the Valeyard's latest evidence is the incident immediately preceding the Doctor's trial emphases a point which had been glossed over with a single line until now — where is Peri? — and turns it into a threat hanging over the entire tale, emphasised by the Valeyard's early observations on the Doctor's habit of endangering his companions. Here, the Valeyard's caustic commentaries generally add to the story, whereas the Trial scenes in MYSTERIOUS PLANET often seemed intrusive. More than any of his fellow writers, Philip Martin remains faithful to the original concept of the season and uses MINDWARP as a re-examination of the Doctor's behaviour. The Valeyard's comments underscore the questions, and on this occasion the relevance of the evidence is never in doubt.

However, some of the incidents themselves are more questionable, as there are certainly subplots which seem to be present merely because they're part of the series' format. In particular, it's fair to ask what point there is to an episode three run-around with ineffective rebels who contribute little to the plot itself. Pure padding? Perhaps, but if MINDWARP is to serve as a critique of the Doctor's behaviour, all the staples should be present, and the absence of any Alphan resistance to the Mentors would have seemed odd. Tuza's band fills the gap, in a way which is credible and somewhat Orwellian (the resistance group which is tolerated so long as it forms no real threat is a concept which also underlay **Robin of Sherwood**, as the ease with which the Sheriff of Nottingham destroys Michael Praed's Robin once he has to in THE GREATEST ENEMY shows). In the process, the story is able to suggest that the Doctor's mere presence has been enough to trigger a chain of events which is destabilising Thoran society, by freeing Yrcanos and

# In the Dock

## Is MINDWARP a triumph or a comic strip, asks Anthony Brown?



turning the rebels into a threat Frax is forced to reel in.

Trevor Laird's performance as the guard captain is another of Mindwarp's understated strengths. Given an under-written role which could easily have been another faceless guard, Laird plays against the dialogue on occasion, creating the impression of a more complex character behind the uniform. There's contempt for Yrcanos's barbaric bloodlust, and disgust and self-hatred evident in his reaction to the ageing weapon used against the rebels at the arms dump, while the way he suddenly appears when least expected, looming into frame, gives him an effective presence which hints at all-seeing control. The end result is someone who's ambiguous — a quisling, but one with something buried underneath the self-deception of the happy slave. In some ways he can be seen as an equivalent of VENGEANCE ON VAROS' Governor or DAY OF THE DALEKS' Controller - a prisoner of the systems who has no illusions about his masters, but sees no hope of breaking free. Instead, perhaps believing that any rebellion would be doomed, he tries to keep the system running as smoothly as possible, convincing himself he's making things a little better. In most stories he'd change sides at the end, realising that the Doctor is the figure who can make the difference once the hot-headed rebel leader has paid the price for his impetuousness. In MINDWARP, he doesn't — and that's refreshing.

Frax's masters are more of a mixed bag. With the Mentors, **Doctor Who** completes a hat-trick of aliens who prefigured ideas later to become staples of the **Star Trek** universe, following on from assimilating Cyber-Borgs and the honour-bound villains-turned good guys known as the Ice Warriors and the Klingons on opposite sides of the Atlantic. As money-grabbing, comic cowards, the Mentors are an eerie pre-echo of the creatures the Ferengi would become five years later.

Once the comparison to the Ferengi is established, Christopher Ryan's Kiv comes off badly. Like the Grand Nagus, he's the revered leader of his race, a business genius dogged by near senility. But whereas Wallace Shawn's Zek always had a steely under-current which made him convincing as an arch manipulator of the markets (at least until his romance with Quark's mother turned the character into a dotty rich uncle continually rewriting his will), Kiv is simply senile — hypochondriac and unconvincing. Christopher Ryan's performance overdoes the quavering voice and Kiv's business genius is never evident, with Sil seeming to have more ability in the tip of his tail than Kiv does in his entire swollen head. even though Sil has lost much of his steel since Varos.

Sil's repositioning as a comic figure is hardly surprising. From the Master onwards, when his original sadistic streak was quickly replaced by a gentlemanly manner and an obvious affection for Miss Grant, **Who**'s regular villains have rarely maintained the viciousness of their initial appearance (just as monsters tend to lose their complex motivations and become single-minded races of relentless invaders), simply because they've wormed their ways into the public's affections. With Sil having become such a success with younger children, it was perhaps inevitable that his more childish qualities would be emphasised. As presaged by his role in the abortive *Planet of Storms*, Sil's future appearances would most likely have seen him become an unreliable ally to the Doctor, out for his own interests but forced to help out when the main crisis broke the sort of shady half-friend the psychopathic Glitz later became (indeed, if Sil were more mobile, he might easily have taken Glitz's role in DRAGONFIRE). Unfortunately, MINDWARP was to be the character's swansong. More surprisingly, he's never returned in print... perhaps Nabil Shaban's performance would be too difficult to capture in prose.

Turning to the humans, it's cruel but fair to say that Gordon Warnecke's performance shows why he hasn't matched the successes of his *My Beautiful Laundrette* co-star Daniel Day-Lewis. Tuza is a flat, one-dimensional character, but Trevor Laird's Frax shows how much an actor can do with the weakest of roles. In contrast, Warnecke simply belts out Tuza's cliches with all the over-emphasised passion of a first year drama student.

Patrick Ryecart's performance is more perplexing. Crozier is a mad scientist straight of the Victor Frankenstein mould — research into the mastery of life, regardless of personal risk or moral scruple. Ryecart's performance reflects this — colourful and larger than life, with his Aryan looks providing an undercurrent of Mengele's pseudo-scientific experiments. Yet there are more moments of superbly under-stated realism — as he reflects on the risk he's taking with his life in pursuit of his dream while waiting to perform the last operation, and when he takes a surreptious swig of his coffee before tending to Kiv. Across the whole history of **Who**, you could count the number of times such a real, human action has appeared on a single hand and have fingers to spare for a rude gesture, yet despite such subtlety Ryecart is barn-storming fit to out-do Brian Blessed at the end of episode eight. If it weren't for Colin Baker's testimony, you'd assume that each scene was identified by directions to play it as real and faked, down to Earth or the product of

the Valeyard's taste for grand guignol, and Ryecart was changing his performance to suit.

Mention of the top and overshooting it brings us inevitably to Brian Blessed, the man who owns the patent on the concept. Yrcanos is an overblown figure, and there are few actors with the chutzpah to pull off the barbarian king's moments of inner reverie, his alien babblings, and his hair trigger rages. But as he's shown in roles as varied as Caesar Augustus and **Z Cars**' Fancy Smith, Blessed also knows when to underplay for the sake of the character's inner self. He's warmly charismatic and endearing, like a giant teddy bear, when telling Peri of his destiny in the cell, and makes the most of the moments when Yrcanos' impregnable self-confidence cracks after the death of Dorf opens his mind to the real effects of his creed.

That break in his self-belief is the essential lead-up to the end, and the skill with which Philip Martin sets up the situation is often overlooked. Yrcanos' whole life is based on the notion that death is unimportant — it merely frees the spirit for the next cycle. But now, with his equerry Dorf dead in a manner he struggles to describe as honourable, he finds Peri — alive, but soulless. The theological implications are immense at the very least, according to Yrcanos' beliefs, Peri is condemned to reincarnaton in a lesser body as she's died without honour; if she's still alive that's even worse, as she'll be judged on the actions of the mind now controlling her body. The Time Lords really didn't need to interfere.

That they did heightens the impact though. Despite Nicola Bryant's excellent farewell performance, the real horror of the final scenes lies in the sight of the Doctor reduced to powerlessness. It's often been said that **Doctor Who**'s appeal lies in the thought that that police box could be around the next corner, offering the chance to journey to other worlds and times, but an essential aspect of that escapism is the knowledge that the Doctor would always save you from the perils on those worlds, placing your life above everything out of simple friendship. It's a point which THE CAVES OF ANDROZANI takes to its logical conclusion as the Doctor does indeed sacrifice his life, not for the universe buit for his friend (a point which was utterly lost

on the series' production team within a few years, as Sylvester McCoy's Doctor started to treat his companion as a pawn), and MINDWARP now twists the situation the other way. The Doctor could have saved Peri, but he wasn't given the chance. He sits there powerless as Peri's killed, and the sacrifice of his fifth life becomes worthless. It's the undermining of everything the Doctor does through Peri's death which makes the final scenes chilling, and Colin Baker plays them perfectly, backed up by Michael Jayston's predatory, self-hating Valeyard, both when Peri is gunned down at the end of part seven (an excellent understated cliffhanger, with the Valeyard's attack on the Doctor's grip of reality taking the real possibility that Peri might be dead to new heights), and from the moment the Doctor is taken out of time. The final shot is the one occasion when that crash zoom on the Doctor's face truly delivers.

Colin Baker's Doctor delivers throughout though. Freed from the bombastic bully of season twenty two, with his relationship with Peri redefined into easy friendship by THE MYSTERIOUS PLANET, MINDWARP marks the moment when he can finally claim the part as his own. Ironically, he's then expected to play a variant on the Doctor's character as he becomes deranged (and does so with a surehandedness which shows how he's grown in the part since TWIN DILEMMA), but in part five Baker shines with Doctorness — an overgrown schoolboy whose enthusiasm blinds him to the simple human concerns of his companion, but who remains simply endearing as he goes hareing off after Sil. There's quiet confidence here, which would have let Baker redefine the hidden core of the role just as another Baker did before him in the years he was denied.

Glossy and striking, with fine direction supported by Richard Hartley's superbly evocative score,

MINDWARP is a positive triumph for the series. There's striking colourful characters to match the best the series has to offer, a cutting, dangerous enemy in the Valeyard, and a sixth Doctor who's genuinely the Doctor, and should have remained so.

So why doesn't everyone see it like that?

# Plotwarp

**Alan Stevens puts the case for the prosecution**

In MINDWARP the TARDIS lands on Thoros Beta, a planet even more garish than the Doctor's coat.

On entering a cave Peri is attacked by a deeply embarrassing monster called the Raak. The Doctor comes to Peri's defence only to be attackrf himself. During the skirmish the Doctor points the CD phaser at the creature and quite clearly presses the trigger, shooting the Raak dead. When the Valeyard comments on this, the Doctor responds by saying, "the CD phaser discharged accidentally!"

In the following instalment, Peri is separated from the Doctor and Yrcanos. She is then found by Matrona, who believes Peri to be an escaped Alphan slave, even though all the Alphan slaves are black.

Peri agrees to work for Matrona and is later seen wearing a veil and offering the Doctor a drink. The Doctor reveals her true identity to the Mentors and then interrogates her on The Rock of Sorrows. Finally, while Peri is being escorted to the cells, she is rescued by Yrcanos. All this contrived running around adds nothing to the plot.

Later, the Alphan resisters find that two of their number, sent to guard the weapons dump, have aged to death. One of them is found wandering the tunnels, the other has been buried in a "suspicious" rock fall that now blocks off the entrance to the arms cash. It is stated that Crozier's responsible, but isn't this rather an elaborate way to kill two rebel guards? Wouldn't it have been a lot easier just to shoot them with a CD phaser? Also, why block the arms dump entrance with a rock fall? Confiscating the weapons would have made more sense and would have been far more profitable.

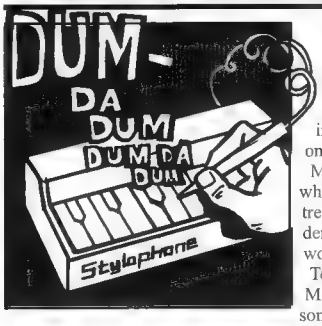
When the security chief turns up, he states that he had known about the weapons dump all along, but hadn't done anything about it because the Alphan rebels lacked strong leadership. What a pitiful explanation! Furthermore, this entire rebel subplot goes nowhere.

Throughout the story Kiv is portrayed as an amiable old buffer who says things like, "Must you bring your lunch in here?" However, when his mind is transferred into Peri, Kiv turns into an evil ranting monster!

Brian Blessed and Patrick Ryecart are both way over the top, but the most extreme performance comes from Colin Baker. The idea of the sixth Doctor going rogue is an interesting one, however Colin over-plays the 'evil Doctor' scenes so badly that any genuine menace is completely lost.

Finally, when Peri is stunned by a CD phaser the Valeyard states that she is not dead. The Inquisitor asks, "Then what was the point of showing that last sequence?" The phrasing implies that she was unaware of Peri's coming fate. However, this is then contradicted by a later scene, where it is shown that the Inquisitor was not only fully aware of the circumstances surrounded Peri's death, but also approved!

It's all a mess.




## MUSIC & SOUND

As almost the entire story took place underground, the soundtrack for most scenes was treated to add in a degree of echo. This varied in depth depending on the size of the set. Scenes in a cramped cell or in Matrona's curtained-off quarters were barely treated, while others in spacious caverns were given a rich lustre. The trial room scenes were again treated with strident reverberation to add 'gravitas' to the battle of words between the Doctor, Valeyard and Inquisitor.

To help the aural distinguishing of set locations Dick Mills added different background atmospherics to some of the sets. The Raak's chamber, for example, gained a low pulsing drone as a background hum, while Crozier's lab was augmented with more high-tech bleeps and whirls.

As with VENGEANCE ON VAROS, any actors playing Mentors has their voice tracks passed through a Vocoder to add a throaty warble to their tones. This continuity was maintained when Peri became Kiv, although Nicola Bryant was asked to drop her adopted American accent and to speak in a low voice to aid the process. This was to produce a somewhat excessive effect when combined with slow motion effects in the final time-warped scenes.

Rough edits of all four episodes were handed to Richard Hartley, who applied his music cues working from his own studios. All of his incidental tracks were produced on a range of synthesisers played by Hartley himself.

The style of Hartley's material was very understated, underscoring the narrative as it goes along rather than introducing or climaxing scenes with standalone tracks. The opening model sequence of the space station, for example, was paralleled by a haunting wail of notes that rose to a shriek as the camera tracked over the station's contours. More tranquil passages, like the establishing shots of Thoros-Beta, were accompanied by series of chiming chords with an echoed decay added to increase the sense of being on a lonely beach. Lastly, sequences heavy on action were often given a pulsing under-beat to subliminally suggest that something was about to happen.

Where dialogue free sections needed enhancing with longer passages of music Richard Hartley frequently presaged these with a jangling introduction of descending chords before launching into the particular theme devised to suit the mood of the occasion. Sometimes these themes would be sequences of contrapuntal chords, at others they would be harmonious and very melodic.

In all, Hartley provided 32" of incidental music for MINDWARP.

## CUTS

The curt brief from Michael Grade to John Nathan-Turner had been to get rid of the gore and violence. Yet here was a story of vivisection-obsessed surgeons, blood-lusting barbarians and prosecutors, mutated lycanthropes, a hero that goes psychotic for part of the story, and a companion gunned down in cold blood by her supposed lover!

Every effort had been made by Ron Jones before and during production to limit the recording of material that might be considered violent. Acts of aggression by the Raak and Dorf the Lukoser had been tightly cropped by the camera crew, and even Yrcanos had been allowed little more than administer the odd karate chop from time to time.

One sequence that made it right the way through to rehearsals was chopped just before recording to avoid insinuations of blatant sexism and effective rape. In this scene, from episode eight, the Doctor asked Yrcanos if Peri knew of this king's intention to make her his bride.

YRCANOS: That is unimportant. As a mere woman, she is like a castle – to be taken by storm. Her consent is un-necessary.
DOCTOR: Metaphorical castles are often very difficult to take – especially when called Perpugilliam of the Brown.

Still the very nature of this serial meant there would tweaks needed during the offline edits to avoid attracting criticism from the sixth floor.

Part five suffered little, merely losing a minor scene in the trial room. Following the Raak's death the Valeyard insists the court has seen enough already to prove the Doctor's guilt. The Inquisitor does not concur, insisting more evidence be produced.

INQUISITOR: You have asked for the death penalty, Valeyard. That is now a matter of record. Whereas I do not concur with the prisoner when he (GLARES AT THE DOCTOR) interrupts with the statement that his offences are minor, you will have to provide the court with more positive evidence of his guilt if I am to take your plea seriously.
DOCTOR: Indeed. (THE DOCTOR VERY GRANDLY PLACES HANDS ON HEART) And my conscience is very clear when I say that he will be unable to find such evidence. (VERY MATTER OF FACTLY) So can we get on with discussing why Earth was two light years off course, and what was in the box that Sabalom Glitz was so interested in.
INQUISITOR: Be silent!
VALEYARD: Obviously, Sagacity, I am more than willing to continue providing the court with further more damning evidence. It is simply in my mind not to unduly waste the court's time and patience with presenting endless repetitions of what we have already seen.
INQUISITOR: Let me be the judge of that, Valeyard. (THE VALEYARD GIVES A LITTLE BOW)
VALEYARD: Sagacity.
DOCTOR: (LEAPS TO HIS FEET) It's as plain as the snout on a Speelsnape's face that he has lost his bottle! I mean, nerve. The Valeyard constantly states that he has the most damning evidence, but where is it? I suggest, My Lady, that this evidence does not exist. That's why he's bottling out! On the other hand, the fact that Earth was two...
INQUISITOR: Shut up! And sit down! (THE DOCTOR OBEYS) Although I deplore the Doctor's unacceptable use of Earth slang, I must, again, concur that he has a valid point. (HARSHLY) If you want the Doctor's head, Valeyard, you must work for it! Proceed.

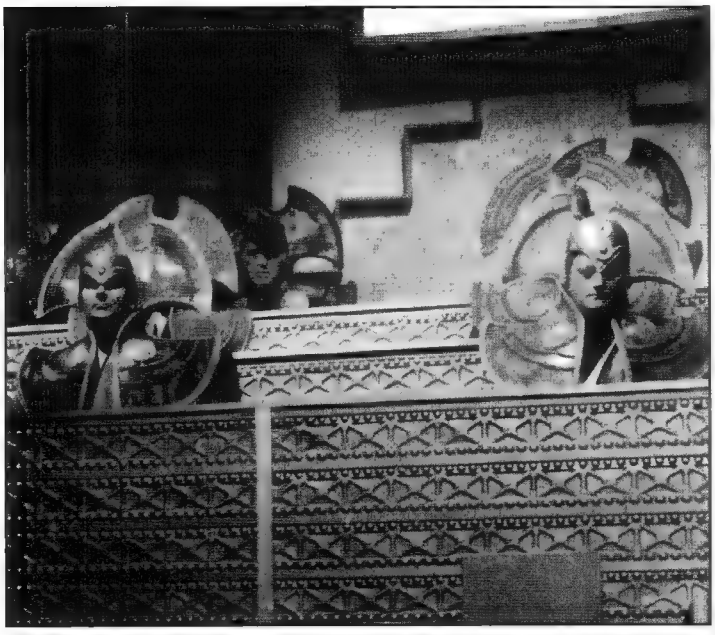
Part six fell victim to a hotchpotch of editing now that the original cliff-hanger fell earlier in the episode. With an eye on the violence issue, Ron Jones removed a sequence of Sil berating the guards for letting the Doctor's party escape from the lab. In a fit of pique he orders one guard to fire his CD-phaser at another, liquefying him instantly.

Aside from some further minor trial room deletions this episode lost a full scene as Yrcanos bundles Peri and the dazed Doctor through a cave crevice to evade their pursuers. When Peri insists they should try and locate the TARDIS, Yrcanos offers her his protection. He is a king, victor of 97 battles and 1,008 skirmishes. Greedily the Doctor drools over the prospect of such bloodshed.

Having lost a lot of material to bolster episode six, episode seven needed only one edit; another exchange of dialogue in the trial room. Here the Doctor blusters to the court that he was on a vital mission to Thoros-Beta; he can't just remember what it was at the moment. The Inquisitor offers a recess, but the Doctor declines. He'd like to proceed if only to stop the Valeyard gaining the moral high ground.

Part eight was found to be overrunning significantly at the end of the off-line edits. Apart from a further bickering session in the trial room, Ron Jones excised some lengthy cursing by Yrcanos in his native tongue, a coda at the end of the initial Induction Room scene of the Mentor looking happy that his intruders have left, and a short dialogue-based scene in Tide Control between the Doctor, Frax and Tuza. He also took out a sequence of the Doctor hurrying Yrcanos and Dorf along to release Tuza and then, later, once the Time Lords have abducted the Doctor, an exchange between Tuza and Yrcanos as the former senses that something has gone missing.

The tranquillity-seeking Mentor lost his final scene. Warned by the Doctor not to sound the alarm after they have gone, the Mentor affirms he has no intention of setting off any more noise. When an automatic alarm then sounds he mutters with acute distress, "Sadists!"



# TRANSMISSION CONTINUITY

The ensuing on-line edits brought all four episodes in at quite close to their 25-minute cut-off limits. Part five started the ball rolling at 24' 42", and parts six and eight skated perilously close at 24' 45" and 24' 44" respectively. Episode seven was okay, weighing in at 24' 33", very close to textbook length.

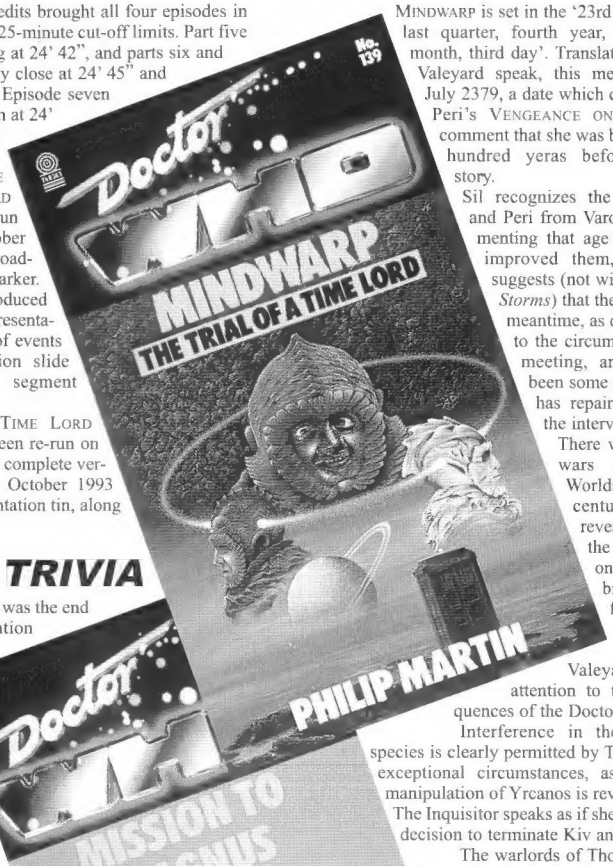
This segment of THE TRIAL OF A TIME LORD began its four-week run on Saturday 4 October 1986. In all cases broadcast time was around the 17:45 marker. As before each episode was introduced by a short narration from the presentation suite, giving a short precis of events from previous episodes. Caption slide images from the MINDWARP segment accompanied this narration.

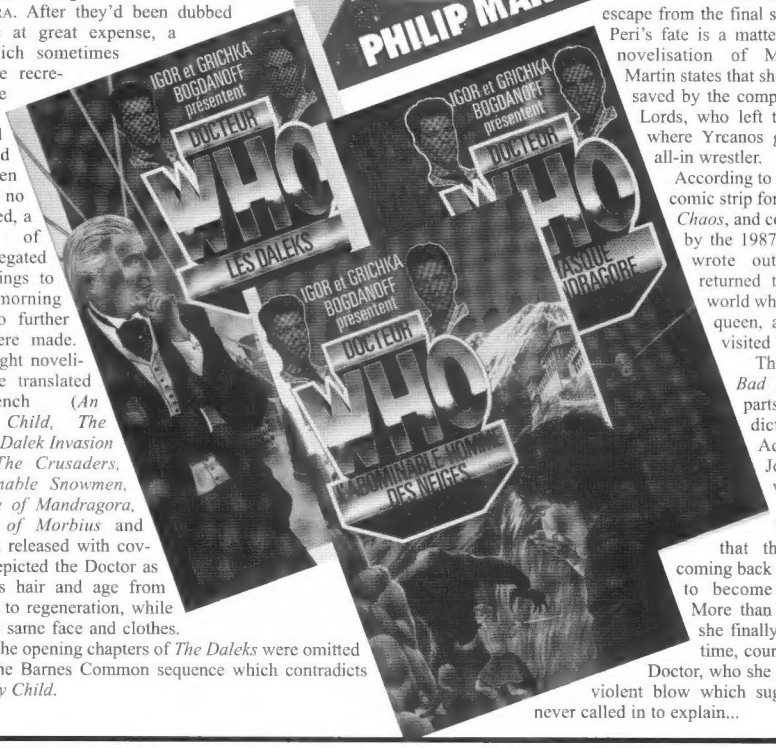
To date THE TRIAL OF A TIME LORD episodes five to eight have not been re-run on British terrestrial television, but a complete version did come out on video in October 1993 when it was bundled into a presentation tin, along with the rest of TRIAL.

## TRIVIA

For Philip Martin this was the end of his brief association with **Doctor Who**. Even before this serial was broadcast, Martin had been headhunted by BBC Pebble Mill and offered a lucrative and lengthy posting as a senior radio producer. He kept his hand in with television science fiction though, contributing a script for the short-lived **Star Cops** series on BBC1. He also agreed to novelise his two remaining **Doctor Who** scripts. *Mindwarp* appeared in paperback form in June 1989, with a cover by Alistair Pearson, and *Mission to Magnus* almost a year later in July 1990, again with an Alistair Pearson cover. In neither case was there a hardback edition published.

The **Temps X** documentary was shown in France in 1986, and the channel FR1 went ahead with the purchase of Tom Baker's early seasons, aside from four serials which were felt to be too dull, among them THE MASQUE OF MANDRAGORA. After they'd been dubbed into France at great expense, a process which sometimes involved the recreation of he original sound effects and music when these reels no longer existed, a change of regimne relegated their screenings to an early morning slot, and no further purchses were made. However, eight novelisations were translated into French (*An Unearthly Child, The Daleks, The Dalek Invasion of Earth, The Crusaders, The Abominable Snowmen, The Masque of Mandragora, The Brain of Morbius* and *Meglos*) and released with covers which depicted the Doctor as changing his hair and age from regeneration to regeneration, while retaining the same face and clothes. In addition, the opening chapters of *The Daleks* were omitted to remove the Barnes Common sequence which contradicts *An Unearthly Child*.






MINDWARP is set in the '23rd century, last quarter, fourth year, seventh month, third day'. Translated from Valeyard speak, this means 3rd July 2379, a date which confirms Peri's VENGEANCE ON VAROS comment that she was born 300 hundred yeras before that story.

Sil recognizes the Doctor and Peri from Varos, commenting that age has not improved them, which suggests (not withstanding *Planet of Storms*) that they haven't met in the meantime, as does Peri's reference to the circumstances of their last meeting, and that there have been some years inbetween. Sil has repaired his translator in the intervening years.

There will be a number of wars around the Rim Worlds in the late 24th century, the Doctor reveals to Sil. In view of the Mentor's comment on the business possibilities a Time Lord's foreknowledge might offer, it seems odd that the Valeyard fails to draw attention to the possible consequences of the Doctor's loose lips.

Interference in the affairs of other species is clearly permitted by Time Lord law under exceptional circumstances, as the Time Lords' manipulation of Yrcanos is revealed to open court. The Inquisitor speaks as if she was involved in the decision to terminate Kiv and Crozier.

The warlords of Thordon are known for the truth of their dying words, if the Doctor's comments are accurate.

Only ten of the extras who played the Time Lord jurors in THE MYSTERIOUS PLANET returned for MINDWARP, with two newcomers filling the gaps. There were also changes in the court guards, but they might be expected to change assignment (the changing of the guard is a long standing tradition). The change in the appearance of two jurors can only be explained by regeneration, which the Doctor might be inclined to blame on the life-sapping boredom of the Valeyard's initial evidence.

Even after her apparent escape from the final scnes of MINDWARP, Peri's fate is a matter of debate. In his novelisation of MINDWARP, Phillip Martin states that she and Yrcanos were saved by the compassion of the Time Lords, who left them in California, where Yrcanos gained fame as an all-in wrestler.

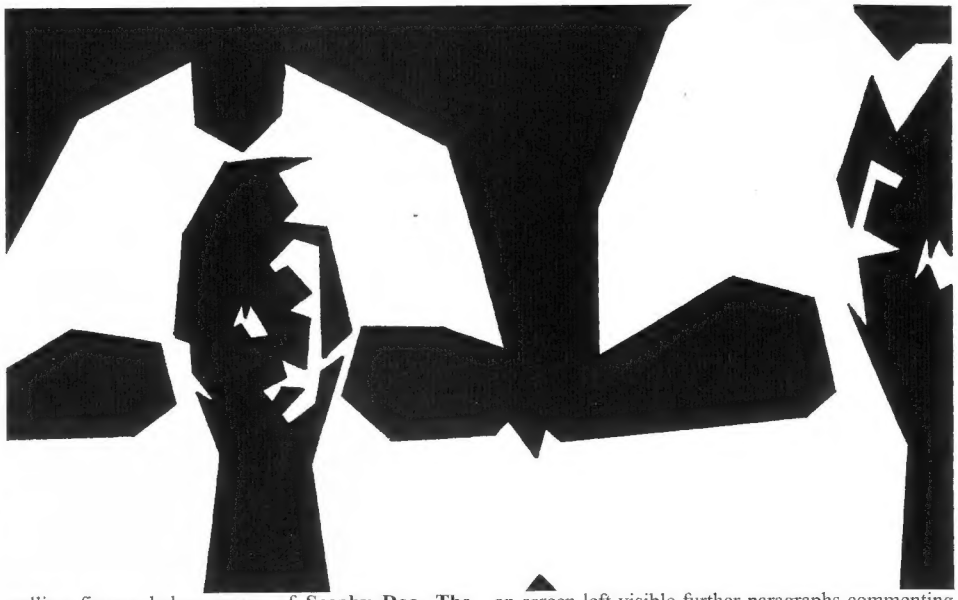
According to Colin Baker's 1990 comic strip for Marvel *The Age of Chaos*, and confirmed in passing by the 1987 *DWM* strip which wrote out Frobisher, they returned to Yrcanos' home-world where Peri became his queen, and were regularly visited by the Doctor.

The **New Adventure** *Bad Therapy* agrees on parts of this, but contradicts certain details. Accordng to Matt Jones' novel, Peri waited for weeks on Thoros Beta before accepting that the Doctor wasn't coming back to her and agreeing to become Yrcanos' queen. More than twenty years later she finally returns other own time, courtesy of the seventh Doctor, who she greets by a violent blow which suggests he's never called in to explain...

**AS THE closing theme music for MINDWARP's closing episode faded away, fans of the series were only too aware that Doctor Who Season 23 was already past its halfway point. Eight episodes down and just six to go. And a big cause for concern was the show's ratings. The dip down from over seven to an average audience of just 4.35 million for THE MYSTERIOUS PLANET segment had been alarming. But whilst the MINDWARP story had arrested the decline, and even shown some headway towards staging a recovery, there was no escaping the fact that over three million regular viewers had deserted the series since it went off-air in 1985.**

The evidence was all too plain. MINDWARP's chart positions showed it struggling to stay in the bottom quarter of the TV top 100 chart. Episode five achieved the number 76 spot — a rise from anything achieved over the preceding three Saturdays, but episodes six, seven and eight could only manage positions 87, 87 and 84 respectively.

In terms of audience numbers this corresponded to 4.8 million for the first episode, 4.6 and 5.1 for the middle pair, and a modest drop to 5.0 million for the last episode. It was a sad state of affairs, made more galling by a realisation that **Doctor Who** was now pulling figures below reruns of **Scooby Doo**, **The Pink Panther Show** and **The Dukes of Hazzard**.



An editorial article in the ***Doctor Who Appreciation Society***'s newsletter *Celestial Toyroom*, in November 1986, sought to establish where blame should lie.

"It was [Michael] Grade who ordered a cut in the violence and increase in humour, resulting in the first four crucial episodes devoid of nearly all drama. To be fair, though, it should be possible to produce drama with wit, and without violence".

This anonymous author followed up his criticism of Grade's achievements by pointing out that none of his 'new look' ideas were really bearing fruit. **Roland Rat**, **Russ Abbot** (not even managing the same viewing figures as his ITV series), **Casualty** and **Wogan**. All of these were in retreat before an onslaught by the commercial channels.

The BBC's own audience feedback series, **Points of View** gave some coverage to the new season on 17 September. In the main letters were full of praise, but one which did spark a fusillade of smug remarks and face pulling by the presenter was a submission criticising the new theme music. A close-up of the letter on screen left visible further paragraphs commenting on Eric Saward's by-now-infamous attack on John Nathan-Turner in *Starburst* magazine.

Yet despite all this adverse feedback and an almost total absence of publicity for the story, Mindwarp won warm praise from many that did watch it. "It was the first time I had found myself shivering after a **Doctor Who** story" wrote Karl Berry in a letter to the DWAS. "Peri's demise was truly horrendous… The direction, especially the harrowing slow-motion segment in episode eight was marvellous."

Another commentator, Trevor Phillippo, broadly agreed. "Other noted things were the Paintbox effects and the 'evil' Doctor in part six — a credit to Colin's acting. And as for the incidental music, especially part five, it certainly was the best for years. Can the series get better?"

Readers of ***Doctor Who*** *Magazine* were less kind to the serial, voting it bottom in their annual season survey. "You could write the plot on the back of a postcard" wrote Gareth Thomas of Southampton. "It was just a run-around in a lot of caves. **Doctor Who** has done that a lot better elsewhere, though I thought Brian Blessed saved the day as Yrcanos".

***DWAS*** members were better disposed, voting it into second place. The Vervoids were voted the season's best monsters, but in second, third and fourth places were the Mentors, the Lukoser and the Raak, narrowly beating candidate number five, Bonnie Langford!

Landing a stage role: Nicola

## How Peri survived

TELEVISION'S most famous sci-fi series Dr Who may be on trial for its life when it returns to our screens tonight (BBC 1).

But for Nicola Bryant, the Time Lord's gorgeous assistant Peri, who is being written out of the show, the series has led to a dream come true.

In true Dr Who fashion, Nicola was saved in the nick of time, when she was offered a plum role in The Killing of Jessica, soon to be seen in the West End, and starring Patrick Macnee and Liz Robertson.

'It was just like a dream,' says Nicola. 'It's something that I've always wanted to do. One of the reasons I decided to leave Dr Who was I wanted to do other things.'

Nicola walked straight into the part of Peri three years ago . . . her first-ever acting role after leaving drama school. But she was totally devastated when BBC TV boss Michael Grade decided to shelve the series because he felt it was too 'tired and violent'.

## Who's sorry now, Doc?

*Publicity for Mindwarp was minimal, but Nicola Bryant's departure did merit a News of the World piece — based, she later said, on her hope of playing the wicked witch in panto!*

By GRAHAM BALL

●POOR old Dr. Who! He's been so involved in extra-terrestrial battles with the Daleks his all-seeing gaze has managed to miss the heavenly attributes of his assistant!

●For three years Nicola Bryant has zipped around the galaxy as time-warped Peri doomed to remain a 15-year-old tomboy.

●Now, in a bid to break her goody-goody image, she is quitting the Time Lord's service to try to do something "really wicked."

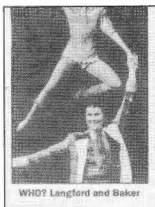
●Nicola, 23, explained: "The emotional range of Peri is obviously restricted. I feel I'm ready to try more challenging work."

●Devotees of the show have obviously discerned Nicola's hidden assets because she receives 300 letters a week and replies personally to most of them.

●Previous assistants also get letters. But as Nicola is arguably the most attractive of the 25, it seems she's got a job for life!



Nicola and Dr Who (Colin Baker). Now she is quitting the Time Lord to try something "really wicked."



WHO? Langford and Baker

## The odious slug with an eerie laugh

SIL, the odious green slug with the gurgling laugh and a passion for marsh mimpous, returns to Dr Who tonight (BBC1 5.45), appearing with new girl Bonnie Langford, who replaces Nicola Bryant.

The squidgy monster, which first appeared in the programme at the beginning of last year, is played by 33-year-old Nabil Shaban, who has brittle bones, a condition which has left him with an underdeveloped body and confined to a wheelchair.

According to Dr Who producer John Nathan-Turner, Sil is the most popular monster since the Daleks.

### Ability

Nabil's ability as an actor has won him roles in several major productions but, when he first applied to drama school, he was consistently turned down because of his disability.

He eventually cofounded the Grieve Theatre Company for disabled people, which was the subject of a BBC Arena documentary in 1981.

Nabil got the idea for Sil's laugh from a Mexican gerter snake owned by a friend. "The script said Sil had an eerie laugh and I knew it would make or break the character. I practised a number of laughs — I must have driven my neighbours potty — before remembering the snake."

Nabil, who drives to work in a converted Mini, is also in the new BBC production, Raspberry Ripple, which stars Faye Dunaway in the dual roles of a hospital matron and a 1930s Chicago gangster.

"I play an inmate who's the matron's spy in an institute for disabled people," says Nabil. "He believes he's an MI6."

He also stars with Peter Firth in a new Channel 4 film, Born Of Fire, a supernatural thriller about destroying the devil.

SLIMY SIL: the most popular monster since the Daleks

Nabil was born in Jordan, but has lived in Britain since he was three. "I tried to get into Doctor Who as a child. I wrote to them and told them I wanted to play one of the monsters."

He also appeared in a Channel 4 documentary about sexuality and disability called The Skin Horse and the channel's much acclaimed Walter.

Nabil finds it easier to get work now he has a track record. "But it wasn't so long ago that I had great difficulty in convincing people I could do something. Even amateur dramatic groups would just get me to paint the scenery or make props."

ANNE CABORN

# The Trial of a Time Lord

## Parts Five — Eight
Series 23
Story 2
Serial 144
Code 7B

## Guest Cast

**Sil** [5-8] Nabil Shaban
**Frax** [5-8] Trevor Laird
**Crozier** [5-8] Patrick Ryecart
**King Yrcanos** [5-8] Brian Blessed
**Kiv** [5-8] Christopher Ryan
**Tuza** [7-8] Gordon Warnecke
**Mentor** [8] Richard Henry

## Small

**Time Lords** [5-8] John Buckmaster
Ken Pritchard, Kenneth Thomas
Lew Hooper, Derek Hunt
David Enyon, David Bache
Bob Hargreaves, Jack Horton
Leslie Fry, James [Jim] Delaney
Llewellyn Williams, Roy Seeley
David Fieldsend, Barry Butler
**Chancellry Guards** [5-8] John Capper
Peter Gates-Fleming
Gary Forecast, Paul Ellison
**Raak** [5] Russell West
**Bearers/Guards** [5-8] Ray Charles
Ferdinan Oraka, Lewis St Juste
Desmond Williams, Toni Amechi
*Booked but not used: Bill Richards*
**Alphan Women** [5] Belinda Lee
Jacqueline Noble
Veroniquer Chomillo Edwards
**Possicar Delegate** [5,8] Deep Roy
**Guards/Bearers/Alphans** [5-8]
Johnny Clayton
Shara Balu Chokshi
Marisa Benlock
*Replacing Sabre Dulibar & Sat Vinder*
Tom Jennings
Ghitta Santana
Dave Cooper
**Mentor** [6] Philip Rostant
**Servants** [6] Jacqueline Noble
Madine Reina
Kristyna Kashvilla
**Alphans** [6-7] Anita Edwards
Dadina Sagger
**Alphans** [6] Rachael Chaney, Indira
**Alphan Reistance Fighters** [6-7]
Harjit Singh, Stewart Myers
Ranjiy Nakara, Save Dhalivaal
**Alphan Resistance Fighters** [6] Tony Fray
Eddie Nedari
**Fern** [7] Ernest Jennings
**Alphan Servants** [8] Shalimar Bowers
Steve Sparling, Joe Santo
David Rogue, Edward Rum Fitt
Jams Dublin
*Booked, but not used: Jonathan Colville*
**Female Alphans** [8] Wendy Millward
Jackie Robinson
**Resistance Fighters** [8] Mike Mungarven
Roy Brent
Kevin O'Brien
Dale Warren
Lorence Ferdinand
Ronnie King
Alan Warner
Eugene Paul
Gavin Roebuck
*Booked, but not used: Lee Montgomery*

## Crew:

**Title Music by** Ron Grainer
**Arranged by** Dominic Glynn
**Incidental Music** Richard Hartley
*Replacing Malcolm Clarke*
**Special Sound** Dick Mills
**Production Assistant** Karen Jones
**Production Manager** Kevan Van Thompson
**Assistant Floor Manager** Anna Price
*Replacing Patie Walker-Booth*
**Floor Assistant** b1Antonia Rubinstein
b2Julia Thomas
**Studio Lighting** Don Babbage
**Technical Co-ordinator** Alan Arbuthnott
**Studio Sound** Brian Clark
**Grams Operator** Jem Whippey
**Video Effects** Danny Popkin
*Replacing Dave Chapman*
**Vision Mixer** Jim Stephens
**Videotape Editor** Hugh Parson
**Studio Camera Supervisor** Alec Wheal
**Camera Crew** Eleven
**OB Sound** LoMike Johnstone
*Replacing Vic Godrich*
**OB Lighting** LoColin Widgery
**Production Ops Supervisor** Ted Coates
**Production Operatives** LoPhil Bennett
Bill Julien, Lee Turnham
**Rigger Supervisor** LoTerry Brooks
**Costume Designer** John Hearne
**Costume Assistant** Susan Moore
**Dressers** Isabelle Foley, Dennis Addoo
b1Derek Rowe, Leslie Bingham
b2Paul Mayo, Kevin Rowland
b2Richard Blanchard, Jane Hill
**Make-Up Designer** Dorka Nieradzik
**Make-Up Assistants** Sharon Welch
Lesley Smith
**Visual Effects Designer** Peter Wragg
**Visual Effects Assistant** David Vialls
**Title Sequence** Sid Sutton, Terry Handley
**Graphics Designer** Clive Harris
**Properties Buyer** Roger Williams
**Designer** Andrew Howe-Davies
**Design Assistant** Susan Turner
**Production Secretary** Kate Esteal
**Production Associate** Angela Smith
June Collins

## Starring

**The Doctor** Colin Baker
**The Valeyard** Michael Jayston
**The Inquisitor** Lynda Bellingham
**Peri Brown** Nicola Bryant

**Written by** Philip Martin
**Script Editor** Eric Saward
**Producer** John Nathan-Turner
**Director** Ron Jones

## Programme Numbers:

**Part Five:** 50/LDL1041B/72/X
**Part Six:** 50/LDL1042W/72/X
**Part Seven:** 50/LDL1043P/73/X
**Part Eight:** 50/LDL1044J/71/X

**Rehearsals:**
14th — 26th May 1986
30th May — 10th June 1986

**Location Recording:**
15th — 16th June 1986

**Studio Recording:**
27th — 29th May 1986, TC1
11th — 13th June 1986, TC6

**Transmission:**
**Part Five:** 4th October 1986, 17.45pm, BBC1 (24'42", 17.47.15 — 18.11.57)
**Part Six:** 11th October 1986, 17.45pm, BBC1 (24'45", 17.45.37 — 18.12.22)
**Part Seven:** 18th October 1986, 17.45pm, BBC1 (24'33", 17.47.10 — 18.11.43)
**Part Eight:** 25th October 1986 17.45pm, BBC1 (24'44", 17.47.35 — 18.12.19)

**Audience, position, appreciation:**
**Part Five:** 5.8 million, 76th, 71%
**Part Six:** 5.6 million, 87th, 69%

## Books:

BLESSED, Brian: *Nothing Impossible.*
BLESSED, Brian: *The Dynamite Kid.*
BLESSED, Brian: *The Purple Mountain*
*DICKENS, Charles: A Christmas Carol* (1888)
JONES, Matthew: ***Doctor Who:*** The New Adventures — Bad Therapy (Virgin, 1996)
*An Unearthly Child.*
KRAKAUER, Jon: *Into Thin Air*
MARTIN, Philip: ***Doctor Who*** *- Mindwarp* (Target, 1989)
MARTIN, Philip: ***Doctor Who*** *- Mission to Magnus* (Target, 1990)

## Magazines:

*APC Net* 19 (1990. Roger Clark sees the story as an attack on vivisection)
*Celestial Toyroom* (1986. Neil Hutchings declares it to be a 'weird humour story')
*Celestial Toyroom* (1986. Richard Crossley thinks Yrcanos and Peri tragic figures)
*The Doctor's Recorder* 9 (1997. Andrew Hardstaffe feels Crozier is an opportunist)
***Doctor Who*** *Magazine* 126 (1987. Anne Ridgeon calls the death scene tacky)
***Doctor Who*** *Magazine* 206 (1993. Colin Baker describes how a scene was dropped because there was no time for a retake)
***Doctor Who*** *Magazine* 117 (1986. Richard Marson calls Crozier effectively creepy)
***Doctor Who*** *Magazine* 120 (1986. Neil Roberts is damning, but feels the production values are strong)
***Doctor Who*** *Magazine* 121 (1987. Richard Marson judges Mindwarp to be a return to 'Doctor Who basics', in which the story has clarity and the interaction backbone)
***Doctor Who*** *Magazine* 123 (1987, Richard Marson comments on Yrcanos' reasons for liking Peri)
***Doctor Who*** *Magazine* 150 (1989, Philip Martin interview: he outlines his initial notions, and comments on the effects of Eric Saward's rewrites. He felt the script went wrong in production since Brian Blessed, Nabil Shaban and Patrick Ryecart all stylised their acting, and Colin Baker failed to provide the strong performance from the Doctor needed to hold it together. Gary Martin notes similarities to Wally K Daly's unused *The Ultimate Evil*)
***Doctor Who*** *Magazine* 205 (1993, Craig Hinton wonders why the Time Lords are worried by the development of a technique which already exists elsewhere)
*DWB* 40 (1986. Daniel Blythe feels the cliffhangers are poor. Gary Levy thinks that the story has coherence and wit, and the similarities to The Brain of Morbius are outweighed by the new setting. Peter Anghelides damns with faint praise, calling Mindwarp an 'unremarkable' story made memorable by Peri's death and by the humour: he says it fails as a free-standing story because it requires knowledge of The Mysterious Planet and Vengeance on Varos and also invites unfavourable comparison with The Sun Makers; he says the plot is under-developed because of the Valeyard's need to show the Doctor's mere presence is a danger; Michael Stevens dismisses elements of 'rubber monsters in tunnels')
*DWB* 48 (1987. Colin Baker interview, including his frustration at the uncertainty over the Doctor's true motivations and condition)
*DWB* 61 (1988, John Ainsworth feels there is a lack of structure)
*DWB* Winter Special (1986. Steven Grace notes how different this story is to Vengeance on Varos)
*Enlightenment* 18 (1987, Martin Wiggins delivers a damning critique, declaring the story 'sick'; Keith Gooch agrees, calling it crass)
*Enlightenment* 20 (1987, John Anderson dismisses the body-swapping as silly)
*Enlightenment* 23 (1987, James Armstrong attacks the story's racism, noting that the white Crozier is an intelligent professional, the Asian rebels are incompetant, and the blacks — particularly Frax — loyal slaves; the regime is only threatened when another white incomer, Yrcanos, attacks it)
*Enlightenment* 24 (1988, Jock Frohwein assumes the Doctor's behaviour is the result of derangement from the brain analysis)
*Enlightenment* 26 (1988, Bryan Jenner views the black/white situation as a reference to European exploitation and enslavement of Africa)
*The Frame* 1 (1987, David Howe thinks the plot confusing and insubstantial)
*The Frame* 13 (1990, Colin Baker interview, he states that he assumed much of the Doctor's atypical action was faked by the Valeyard)
*The Highlander* 10 (1987. Neil Macdonald thinks the shaving of Peri's head is an especially chilling scene; and comments on Peri and Yrcanos' relationship, Brian Robb dismisses the human characters, but praises the aliens; Brigid Cherry notes that Yrcanos' philosophy has Japanese echoes)
*The Master Tape* (1986. Craig Lucas claims episodes five and six lack tension)
*MLG Megazine* 21 (1987. Chris Chibnall feels the style is typical of John Nathan-Turner: Nabil Shaban interview, he remarks on how his over-acting got a line cut!)
*Mud and Devastation* 2 (1987. David Brunt feels episode five is merely padding before the story proper; he notes that the bored Mentor is watching **The A-Team**)
*Private Who* 7 (1987, expresses the opinion that uncertainty makes the story impossible to follow)
*Queen Bat* 7 (1987. Brigid Cherry praises the story's horror elements. Richard D Smith reckons the sub-plots are redundant)
*Second Dimension* 2/2 (1989. Ian Riley notes that Yrcanos' solipsism makes him unable to understand love)
*Second Dimension* 3/10 (1989. Mark Ward notes Saward's influence on the script, in the form of concepts of honour among warriors; he draws extensive links to *Flash Gordon*, in that Flash is made through drugs to forget his friends in the original serial; Zarkov is conditioned to serve Ming using a brain drain in the 1980 film, whoich starred Brian Blessed as a warlord who rants and has a death-and-glory philosophy)
*SFA Winterwonderland* (1986. Val Douglas thinks Mindwarp mediocre. Frax a non-entity whose sadism cannot be shown under the new family brief, Tuza a non-entity, and dismisses Yrcanos as a caricature with no place in a drama production)
*Skorinos* 13 (1987. Terry Kerr states that episode five is aimless, and the simple plot is an advantage)
*Spectrox* 5 (1987, Sean Scott notes the impossibility of a brain transplant)
*Spectrox* 6 (1988, Martin Tat Wood comments on the Lukozer as the culmination of John Nathan Turner's desire to make a werewolf story)
*Star Begotten* 5 (1988, Tim Munro feels Saward's additions fitted in well, and suggests that Saward's uncertainty over which scenes were fabrications lay in the fact that he was no longer writing the series finale — the new writers might contradict his intentions)
*Starburst* 102 (1987, Paul Mount feels it to be a story about nothing in particular)
*Supervoc* 7/8 (1987. Andrew Kutzer comments on influences from *Frankenstein, They Saved Hitler's Brain* and *Donovan's Brain* (1953) have been named)
*TARDIS* (1987, Peter Frankum notes that Peri continues the companion tradition of removing something in her final story — having started in her bikini, she loses her hair for lack of clothes)
*Time Lord* 3 (1988. Peri's unusual use of the word 'huh' is taken as a hint that much of the evidence is faked, as is elements of the Valeyard's personality in the deranged Doctor)
*Timelines* 2/4 (1992, Andrew Pixley outlines script changes in detail)
*Vervoid Salad* (1987, James Hemery feels Crozier a ridiculous villain)
*Wholook* 5 (1986. Philip Martin notes that he researched the structure of the brain, but this did not show in the final script)
*Zeiton* 7 3 (1987, Melvyn Ferris notes similarities to *The Island of Dr Moreau* (1896))
*Zodin* 4 (1987, William Jones sees Yrcanos as a comic, loveable buffoon)

## Film:

*A Bridge Too Far* (Richard Attenborough, 1977)
*A Game for Vultures* (James Fargo, 1979)
*Alien* (Ridley Scott, 1979)
*Aliens* (James Cameron, 1986)
*Appointment with a Killer* (1975)
*Asterix et le Coup du Menhir*
*Babylon* (1980)
*The Bacchae* (1999)
*Back in the U.S.S.R.* (1992)
*Barry Lyndon* (Stanley Kubrick, 1975)
*Biggles: Adventures in Time* (John Hough, 1986)
*Billy the Kid and the Green Baize Vampire* (1985)
*The Bitch* (Gerry O'Hara, 1979)
*Blue Juice* (1995)
*The Bruce* (1996)
*Burning an Illusion* (1981)
*Chasing the Deer* (1994)
*The Christmas Tree* (1969 or 1966)
*Country Dance* (1970 aka Brotherly Love (1970)
*Defence of the Realm* (David Drury, 1985)
*Dirty Weekend* (Michael Winner, 1993)
*The First Olympics: Athens 1896* (TVM 1984)
*Flash Gordon* (Michael Hodges, 1980)
The Flying Devils (1984)
*Freddie as F.R.O.7* (Jon Acevski, 1992)
*Goldeneye: The Secret Life of Ian Fleming* (Don Boyd, TVM1989)
*The Great Alfred* (TVM1975)
*The Greatest Store in the World*(TVM1999)
*Hamlet* (1996)
*Henry V* (Kenneth Branagh, 1989)
*Henry VIII and His Six Wives* (Waris Hussein, 1973)
*Hey Mr. Producer! The Musical World of Cameron Mackintosh* (1998)
*High Road to China* (Brian G Hutton, 1983)
*The Hound of the Baskervilles* (TVM1983)
*Kidnapped* (TVM1995)
*King Arthur: Young Warlord* (TVM1975)
*The Lady Vanishes* (Anthony Page, 1979)
*The Last Valley* (James Clavell, 1970)
*London Kills Me* (Hanif Kureishi, 1991)
*The Long Good Friday* (John Mackenzie, 1980)
*Macbeth* (1997)
*Man of La Mancha* (Arthur Miller, 1972)
*Mark of the Devil* (TVM1984)
*Much Ado About Nothing* (Kenneth Branagh, 1993)
*My Beautiful Laundrette* (Stephen Frears, 1986)
*Parting Shots* (Michael Winner, 1998)
*Pirate Prince* (1993)
*The Pleasure Principle* (David Cohen, 1991)
*Prisoner of Honor* (TVM1991)
*Privateer 2 The Darkening* (1996)
*Quadrophenia* (Franc Roddam, 1979)
*Robin Hood: Prince of Thieves* (Kevin Reynolds, 1991)
*Santa Claus: The Movie* (Jeannot Scwarz, 1985)
*Secrets & Lies* (1996)
*Silver Dream Racer* (David Wickes, 1980)
*Slipstream* (David Acomba, 1989)
*Star Wars Episode I — The Phantom Menace* (George Lucas, 1999)
*The Story of David* (TVM1976)
*Tarzan* (1999)
*Till Death Us Do Part* (Norman Cohen, 1969)
*The Trojan Women* (1971)
*Twenty-One* (Don Boyd, 1991)
*Waiting for Godot* (1991)
*Water* (Dick Clement, 1985)
*Whom God Hath Joined* (TVM1970)
*William the Conqueror* (1986)

## Radio:

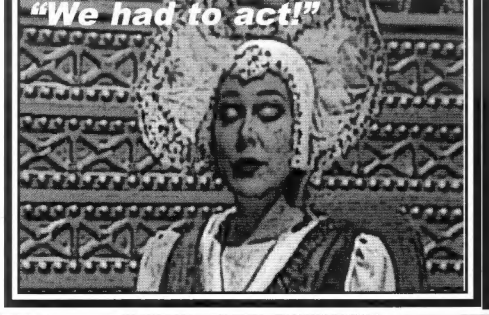
**The Goon Show** (BBC Light/Home Programme, 1951-60)
**The Eagle Has Landed** (Radio 4, 1993)

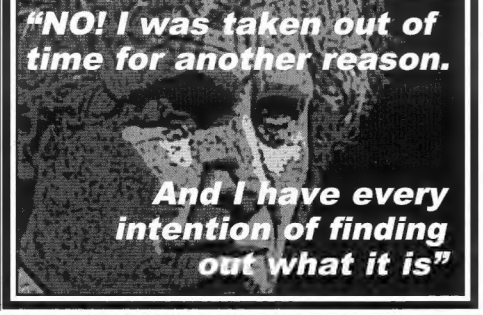
## Television:

**Absolutely Fabulous:** The Last Shout (BBC1, 1996); Happy New Year (BBC1, 6/4/95). Death (BBC1, 3/2/94). Birthday (BBC2, 17/12/92)
**Alan Bleasdale Presents:** *Requiem Apache* (Channel 4, 4/10/94)
**Alice in Wonderland** (TV1999)
**The Aphrodite Inheritance** (BBC1, 3/1-21/2/79)
**Arthur of the Britons** (HTV, 6/12/72 — 14/2/73)
**Arthur the King** (1985)
**The Avengers:** The Morning After (ABC, 29/1/69). The Superlative Seven (ABC, 8/4/67)
**BBC Television Shakespeare**: *Pericles, Prince of Tyre (BBC2, 8/12/84)*
**BBC Television Shakespeare**: *Romeo and Juliet* (Romeo) 1978
**Bernard and the Genie** (BBC1, 24/12/91)
**The Bill**: Swan Song (Thames, 13/4/95)
**The Black Adder** (BBC1, 15/6-20/7/83)
**Blake's 7:** Cygnus Alpha (BBC1, 16/1/78)
**Boon:** Banbury Blue (Central, 3/1/89)
**Bottom** (BBC2, 1991)
**Boy Dominic** (Yorkshire, 24/3-16/6/74)
**Brahms**
**Camille** (1984)
**Captain Scarlet and the Mysterons** (ITC, 1968)
**Casanova** (1987)
**Churchill's People** (BBC1, 30/12/74 — 23/6/75)
**Cold Comfort Farm** (BBC 2 22/6-6/7/68)
**Coming Home** (TV1998)
**Crossbow** (1986)
**Crossroads** (ATV/Central, 1964-87)
**Dalziel and Pascoe**: Ruling Passion (BBC1, 1997)
**The Day after Tomorrow**: *Into Infinity* (BBC1, 11/12/76)
**Death of an Expert Witness** (Anglia, 1983)
**Dick Turpin's Greatest Adventure** (LWT, 16/5-13/6/81)
**A Fatal Inversion** (BBC1, 10/5-24/5/92)
**Galahad of Everest** (BBC2, 1991)
**Gangsters** (BBC1, 9/1/75, 9/9 — 21/10/76; 6/1 — 10/2/78)
**Georges Sand**
**Happy Families** (BBC1, 17//10-21/11/85)
**Health and Efficiency**: The Old Dope Peddler (BBC1, 27/1/95)
**Heart of Darkness** (1994)
**The High Life** (BBC2, 9/1/94, 6/1/95)
**The History of Tom Jones, a Foundling** (BBC1, 1997)
**I, Claudius** (BBC2, 20/9 — 6/12/76)
**Jack and Jeremy's Real Lives:**
**Restaurateurs** (Channel 4 1995)
**Jackanory**
**Jenny's War** (TV1985)
**John Silver's Return to Treasure Island** (HTV, 5/7 — 23/8/85)
**The Joy of Bach**
**Justice** (Yorkshire, 1971-74)
**Katharina die Große** (1995)
**Lace II** (TV1985)
**Lady Chatterley** (BBC1, 6/6-27/6/93)
**The Last Days of Pompeii** (1984)
**The Lenny Henry Show** (BBC1, 9/12/85)
**Lillie** (LWT, 24/9 — 17/12/78)
**The Little World of Don Camillo** (BBC2, 8/1-2/4/81)
**Lorna and Ted**
**Love Story** (ATV, 1963-74)
**Lovejoy**: Black Virgin of Vladimir (BBC1, 24/3/91)
**MacGyver**: Lost Treasure of Atlantis (TVM1994)
**The Master of Ballantrae** (HTV, 16/4 12/4/84)
**Melissa** (Channel 4, 1997)
**Minder** (Thames/Euston, 1978-93)
**The Mixer**: Mixer The Unmasked; Mixer and the Missing Million
**Mr. Bean**: Back to School Mr. Bean (Thames, 26/10/94)
**My Family and Other Animals** (BBC1, 17/10-19/12/87)
**My Son, My Son** (BBC1, 18/3-6/5/79)
**The Mystery of Doctor Martiniu** (1993)
**Nancherrow** (TV1999)
**Nancy Wake** (1987)
**Newman and Baddiel in Pieces**: *Guilty* (BBC2, 4/10/93)
**The New Statesman**: Speaking in Tongues (Yorkshire, 12/6/1992); Friends of St. James (Yorkshire, 11/10/87)
**Omnibus**
**A Perfect Hero** (ITV, 17/5-21/2/6/91)
**Play for Today**: Second City First — Gangsters (BBC1, 9/1/75)
**Play of the Month:** The Recruiting Officer (BBC1, 8/11/73)
**Poirot**: Dumb Witness (LWT)
**Prisoner of Honor** (1991)
**The Professionals**: Spy Probe (LWT, 12/12/82)
**Public Eye**: Egg & Chess Sandwiches (Thames, 7/2/73)
**Red Dwarf** (BBC2, 1988-98)
**Rik Mayall Presents** *Clair de Lune* (LWT, 12/2/95)
**Roland Rathe Series** (BBC1, 1986)
**The Secret Agent** (BBC2, 28/10 — 11/11/92)
**Shanghai** 1937 (1996)
**Silas Marner: The Weaver of Ravelow** (BBC2, 30/12/85)
**A Small Problem** (BBC2, 26/1-2/3/87)
**Space 1999:** Death's Other Dominion (ITC, 4/11/75). The Metamorph (ITC, 4/9/76). The Dorcons: Devil's Planet; The Immunity Syndrome (ITC, 1977)
**Star Cops** (BBC2, 6/7-31/8/87)
**Survivors**: Law of the Jungle (BBC1, 30/3/77)
**The Sweeney**: Ringer (Euston/Thames 2/1/75)
**Tai-Pan** (1986)
**Tales of the Unexpected**: Lamb to the Slaughter (14/4/79)
**The Talisman** (BBC1, 30/11/80-25/1/81)
**Television's Greatest Hits** (BBC1, 1992)
Temps X (FR1, 1986)
**The Three Musketeers** (BBC1, 13/11/66 — 15/1/67)
**Thriller**: A Midsummer Nightmare (ATV, 15/5/76, *aka Appointment with a Killer*)
**Thunderbirds** (ITC, 1967)
**Top of the Pops** (BBC1)
**Trainer** (BBC1, 1991-2)
**Twenty Years After**
**UFO** (ITC, 1970)
**Virtual Murder**: ATorch for Silverado (BBC1, 14/8/92)
**War and Remembrance** (TV1991)
**The Wednesday Play**: *Son of Man* (BBC1,16/4/69)
**The Wednesday Play** *Wine of India* (BBC1, 15/4/70)
**The Young Indiana Jones Chronicles**: Austria, March 1917 (21/9/1992
**The Young Ones** (BBC2, 1982-84)
**The Young Person's Guide to the Orchestra** (C4, 1996)
**Z Cars** (BBC, 1962-65)

## Doctor Who:

*[More Than] 30 Years in the TARDIS.*
*Four to Doomsday* (IN-VISION 56)
*Inferno* (IN-VISION 4)
*Logopolis* (IN-VISION 57)
*Planet of Evil* (IN-VISION 8)
*Planet of Storms/Mission to Magnus*
*Resurrection of the Daleks* (IN-VISION 74)
*Revelation of the Daleks* (IN-VISION 84)
*The Age of Chaos* (Marvel Comics)
*The Leisure Hive* (IN-VISION 46)
*The Mysterious Planet* (IN-VISION 86)
*The Talons of Weng-Chiang* (IN-VISION 20)
*The Visitation* (IN-VISION 58)
*Time-Flight* (IN-VISION 61)
*Timelash* (IN-VISION 83)
*Vengeance on Varos* (IN-VISION 80)





EAN1911
£ 2·50